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ART in Focus

Interactive Student Edition

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TIME® ART SCENE

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GENE A. MITTLER

About the Author

Gene Mittler

Gene Mittler is the author of *Art in Focus*, Glencoe's senior high school art history textbook, which uses a chronological approach to art. He is also one of the authors of Glencoe's middle school/junior high art series, *Introducing Art, Exploring Art,* and *Understanding Art,* and *Creating and Understanding Drawings* for high school. He has taught at both the elementary and secondary levels and at Indiana University. He received an M.F.A. in sculpture from Bowling Green State University and a Ph.D. in art education from Ohio State University. He has authored grants and published numerous articles in professional journals and has lectured in the United States and abroad. Dr. Mittler is currently Professor Emeritus at Texas Tech University.

TIME is the nation's leading news and information magazine. With over 80 years of experience, TIME provides an authoritative voice in the analysis of the issues of the day from politics to pop culture, from history-making decisions to healthy living. TIME Learning Ventures brings the strength of TIME and TIME For Kids' editorial and photographic excellence to educational resources for school and home.

About the Cover

The image on the cover, *Sorrow of the King,* is one of the last works by French artist Henri Matisse (1869–1954). Working with cut paper, the artist created a composition of colors, shapes, and forms in the expressive style he developed late in his career. This piece can be seen as the culmination of the artist's life and work. Matisse's inspiration for the title comes from the biblical reference to King Solomon's *Song of Songs.* One of many interpretations holds that Matisse portrayed himself as the black figure in the center. He surrounded the figure with music, dancing, and the rich colors and patterns he favored in his artwork.

Matisse, Henri. *Tristesse du Roi (Sorrow of the King).* 1952. Paper cut-out. 282 × 386 cm (9′7¼″ × 12′11⅞″). Musee National d'Art Moderne, Centre Georges Pompidou, Paris, France. © Succession H. Matisse, Paris/Artists Rights Society (ARS).

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We wish to express our gratitude to the following art coordinators, teachers, and specialists who participated in the field test of the studio lessons.

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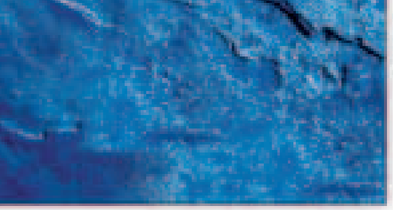

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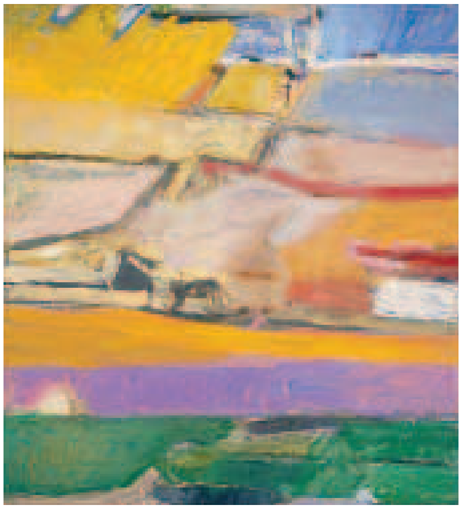

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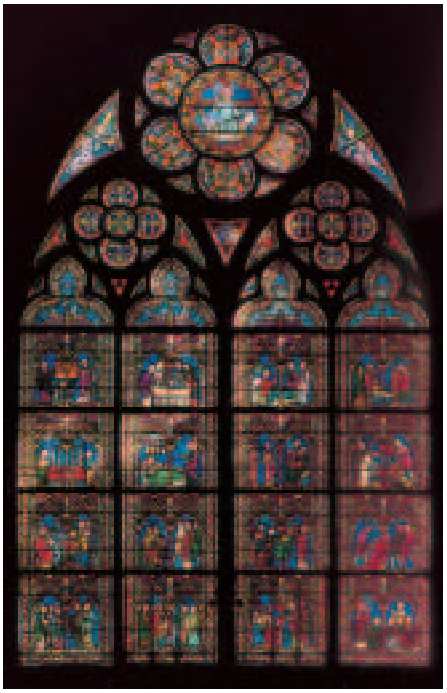

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ART in Focus

FIFTH EDITION

AESTHETICS CRITICISM HISTORY STUDIO

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TIME®

McGraw Hill Glencoe

New York, New York Columbus, Ohio Chicago, Illinois Peoria, Illinois Woodland Hills, California

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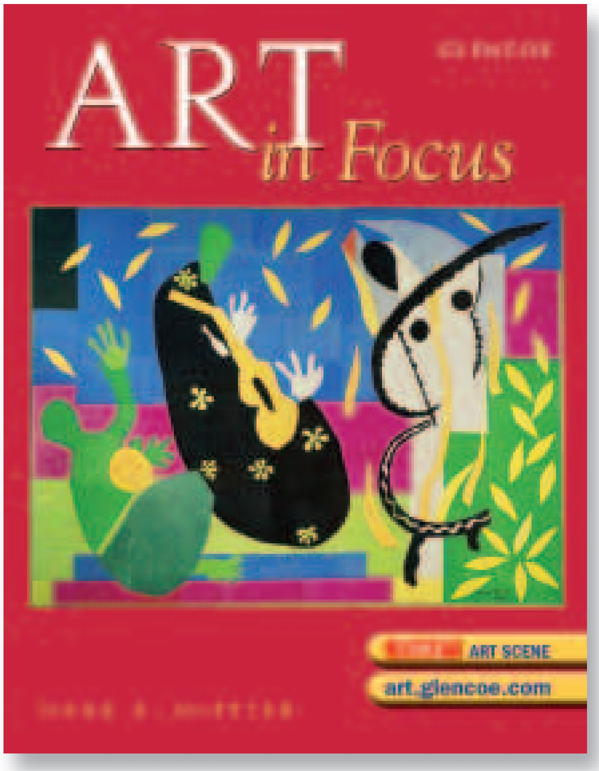
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Art Resources on the Internet

What's on the *Art in Focus* Web Site?

- The Art Online Web site connects you to the arts community and powerful tools that enhance the content in *Art in Focus*. At **art.glencoe.com** you will find a gateway to resources for every unit and chapter in your book.
- Take a tour when you begin your art class to discover all the ways you can use the site. Start with Find Your Book Here to locate links, study tools, and activities.
- Use the Web Links, Art History Time Line, and Web Museum tours to bring to life art collections from museums around the world.

How Can I Use These Resources?

- When you need to find out more about an artist, technique, or art style, investigate the links at **art.glencoe.com**.
- View images of thousands of artworks in online galleries and collections to enhance your research, reports, and presentations. When using resources on the Internet, remember to cite sources and recognize copyright regulations.
- Explore Artist Profiles to find more on the artists you will be reading about. Find out about exciting career possibilities in the arts in the Career Corner.

Explore Student Art Gallery and Studio Activities

- Glencoe's Student Art Gallery showcases exemplary artwork by students who have completed studio activities from Glencoe's textbooks. Here you can view examples of works in several media:
  - Painting
  - Drawing
  - Mixed Media
  - Digital Art
- Look for additional Studio Projects online. As you complete these projects you will develop problem-solving skills by working in a variety of media and art styles.

Try Study Tools and Art Quests

- As you review lesson content, use the online study tools, concentration games, and eFlashcards.
- Challenge yourself with Art Quests—online tools that provide pathfinders to guide you through the vast world of art online.

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Online
Art

Studying Art

How Do I Use *Art in Focus*?

Artists and educators have identified certain areas of focus to help you study art. There are six standards by which you can explore the world of art. *Art in Focus* is written to guide you in exploring and creating art to understand its influences and benefits to you and the world around you. This book will help you to:

1. Understand and apply media, techniques, and processes of art.
2. Use knowledge of structures and functions in art.
3. Choose and evaluate a range of subject matter, symbols, and ideas used by artists.
4. Understand the visual arts in relation to history and cultures.
5. Reflect upon and assess the characteristics and merits of your work and the work of others.
6. Make connections between visual arts and other disciplines.

Art in Focus takes you across time and space to discover the origins of art, explore artworks and the artists who create those works, and to examine ways that art influences society and cultures. The first part of your book will provide an introduction to the methods you can use to sharpen your skills as art critic and art historian. Then, throughout the rest of the text you will be able to put these skills to work.

Reading About Art

- **Focus on Reading** and **Time Line** activities in each chapter opener will start you on your journey. Use these strategies to preview what you will learn.
- **Study the captions and credit lines** as you examine each work of art in a lesson. Answering questions in the captions will help you gain information about the art.
- **Scan the headings in each lesson**. After you read, review what you have learned using Lesson Review questions and the study tools on the Web site.

Practicing Art Criticism

- **Vocabulary terms** in each lesson help you to develop your visual vocabulary. Practice this vocabulary and identify more details in artworks. You will be able to describe and discuss artworks with others when you use words that are precise and accurate.

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Being an Art Historian

- **Ask questions about the art** and the artists discussed in the chapter. Find out a much as you can about each work and the artist who created it.
- **Time & Place Connections** will help you place art in the context of history. You will gain more in-depth information as you recognize the impact art has on history and cultures.
- **Looking Closely** features guide you in examining details in the artwork and help you to understand and apply your visual vocabulary.

Creating Art

- **Studio Lessons** in many of the chapters guide you in finding a purpose and inspiration to practice what you have learned to solve specific art problems.
- **Step-by-step instructions** help you to experience a variety of art media and techniques.
- **Examining Your Work** following each Studio Lesson will help you polish your art criticism skills.

Communicating through Art

- **Symbolism and Storytelling in Art** features throughout the text will help you identify how an artist can use details to communicate symbols and stories into the subject matter of the artwork.
- **Styles Influencing Styles** helps you compare and contrast two artworks to find out how artists and styles are affected by art of other art periods and cultures.
- **Your Portfolio** is the place where you will keep examples of your work and record your progress as you develop your art skills.

Connecting with other Disciplines

- **TIME Art Scene** connects art to the real world around you. You will read about current news and events and connect art to other disciplines.
- **Virtual Museum Tours** guide you through the vast art resources available on the Internet and let you find connections through art to a multitude of subject areas.
- **The Career Handbook** demonstrates a variety of art-related careers to choose from.

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Be an Active Reader

How Should I Read My Textbook?

Reading your *Art in Focus* textbook will take you on a reading journey through art history. You will find a great amount of information in it. It is an example of nonfiction writing—it describes artworks, art styles, and artists from the real world, and introduces you to people, images, and ideas.

Here are some reading strategies that will help you become an active textbook reader. Choose the strategies that work best for you. Look back at these strategies to remind yourself what you can do to get the most from your reading. The activities at the beginning of each chapter will help guide you as you read.

Before You Read

Set a Purpose

- Why are you reading the textbook?
- How might you be able to use what you learn in your own life?

Preview

- Read the chapter title to find out what the topic will be.
- Read the subtitles to see what you will learn about the topic.
- Skim the fine art images, photos, and maps.
- Look for vocabulary words that are boldfaced. How are they defined?

Draw From Your Own Background

- What do you already know about this topic?
- How is the new information different from what you already know?

If You Don't Know What A Word Means

- Think about the setting, or context in which the word is used.
- Check if prefixes such as *un, non,* or *pre* can help you break down the word.
- Look up the word's definition in a dictionary or glossary.

CONTENTS

As You Read

Question

- What is the main idea?
- How well do the details support the main idea?
- How do the art images, charts, and maps support the main idea?

Connect

- Think about art you have seen and artists you know about in your own community.
- Are there any similarities with those in your textbook?

Predict

- Predict events or outcomes by using clues and information that you already know.
- Change your predictions as you read and gather new information.

Visualize

- Use your imagination to picture the settings, events, and artists that are described.
- Create graphic organizers to help you see relationships found in the information.

After You Read

Summarize

- Describe the main idea and how the details support it.
- Use your own words to explain what you have read.

Assess

- What was the main idea?
- Did the text clearly support the main idea?
- Did you learn anything new from the material?
- Can you use this new information in other school subjects or at home?

Reading Do's

Do…

- Establish a purpose for reading.
- Think about how your own experiences relate to the topic.
- Try different reading strategies.

Reading Don'ts

Don't…

- Ignore how the textbook is organized.
- Allow yourself to be easily distracted.
- Hurry to finish the material.

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Building Your Art Portfolio

***Art in Focus* presents you with opportunities to develop your artistic skills by experimenting and creating your own artworks to store in your art portfolio.**

What is a Portfolio?

- A portfolio is a collection of artwork you have created that demonstrates your progress and achievements as an artist over time. A well-organized portfolio should include self-reflection and critical analysis of your artworks.
- Your portfolio is an interactive storage unit for your artworks, providing ease and convenience when transporting artwork, and protecting artworks from damage while you create.
- Your portfolio might be large cardboard folders or boxes filled with drawings and writings that also include video clips, photographs, and three-dimensional samples. It might be an electronic file with digital images and notes saved on a computer.

How to Build Your Portfolio

- Knowing what can go into a portfolio helps you determine what is appropriate in relation to each assignment. Observations, verbal responses, written records, drawings and sketches, and actual products are the basic contributions to a portfolio.
- Technology now makes it possible for you to not only include digital artworks in your portfolios, but also to consider digitizing all of your traditional artworks. Scanners, digital still and video cameras, and current software now make the creation of electronic or digital portfolios easy and affordable.

Digital Portfolios

- Electronic or digital portfolios offer the convenience of being able to transport and view all artworks created on a single CD-ROM. You can easily develop an organization or structure for the presentation of the images. By creating electronic portfolios, you are also learning and applying technology skills used by art professionals in today's workplace.
- A digital portfolio can be easily accessed on a computer for review or reflection. It can include text, audio, graphics, digitized photos, video, and hypermedia presentations. You can include multimedia presentations and Internet pages, as well as videos and sound.

How to Organize Your Portfolio

- Keep an outline or checklist of assignments to keep track of what should be completed and placed in your portfolio. Set aside some time periodically to update, reorganize, or adjust your portfolio.
- Peer reviews and written self-reflections are also valuable to place in your portfolio. Reorganizing your portfolio is an effective way to review your work and analyze your progression and growth as an artist.

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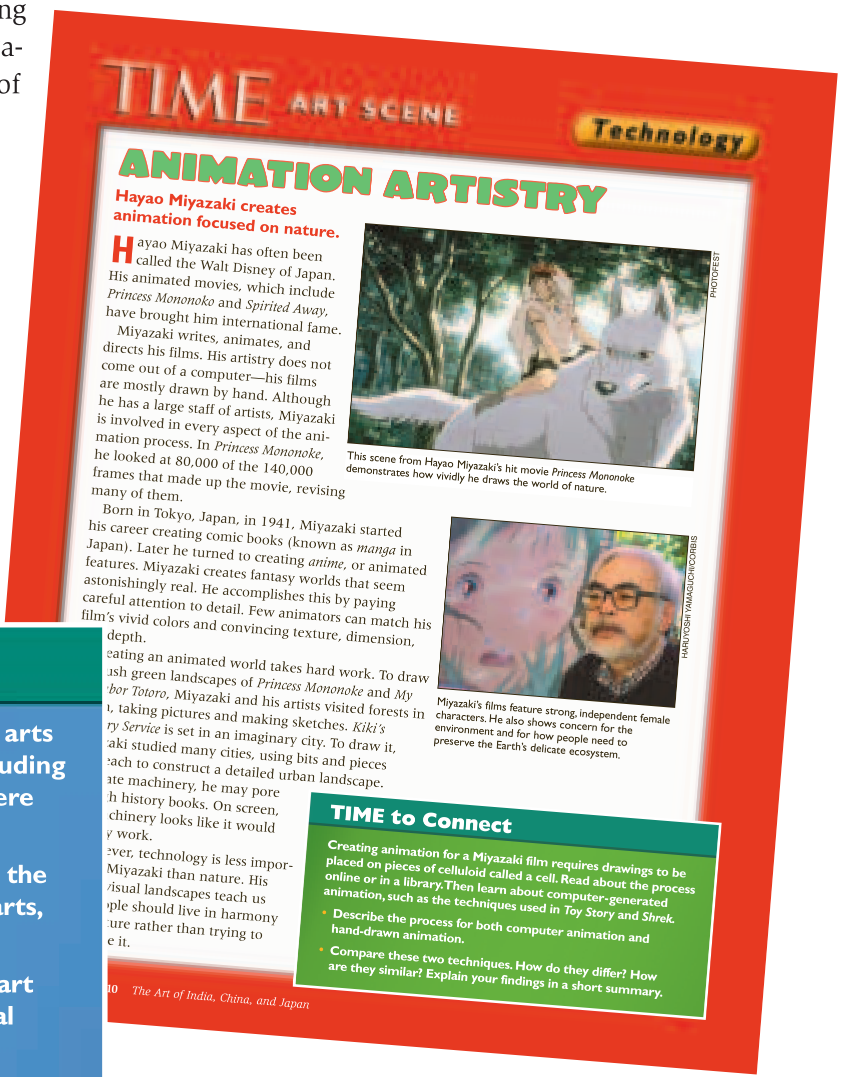
Art News From TIME ART SCENE

Current articles and stories from the world of art add richness and relevancy to your study of art and art history.

In each chapter of *Art in Focus,* beginning in Chapter 2, look for an up-to-date magazine style article covering these points of view:

- a fresh view of art history and artworks
- the restoration of ancient artifacts
- innovative creations by contemporary artists

Read each article, examine the artworks, and in many chapters, view a photo of the artist along with his or her artwork.



TIME ART SCENE

Technology

ANIMATION ARTISTRY

Hayao Miyazaki creates animation focused on nature.

Hayao Miyazaki has often been called the Walt Disney of Japan. His animated movies, which include *Princess Mononoko* and *Spirited Away,* have brought him international fame.

Miyazaki writes, animates, and directs his films. His artistry does not come out of a computer—his films are mostly drawn by hand. Although he has a large staff of artists, Miyazaki is involved in every aspect of the animation process. In *Princess Mononoke,* he looked at 80,000 of the 140,000 frames that made up the movie, revising many of them.

Born in Tokyo, Japan, in 1941, Miyazaki started his career creating comic books (known as *manga* in Japan). Later he turned to creating *anime,* or animated features. Miyazaki creates fantasy worlds that seem astonishingly real. He accomplishes this by paying careful attention to detail. Few animators can match his film's vivid colors and convincing texture, dimension, depth.

eating an animated world takes hard work. To draw ush green landscapes of *Princess Mononoke* and *My bor Totoro,* Miyazaki and his artists visited forests in ı, taking pictures and making sketches. *Kiki's ry Service* is set in an imaginary city. To draw it, aki studied many cities, using bits and pieces each to construct a detailed urban landscape. ate machinery, he may pore h history books. On screen, chinery looks like it would y work.

ever, technology is less impor- Miyazaki than nature. His visual landscapes teach us ple should live in harmony ure rather than trying to e it.

PHOTOFEST

This scene from Hayao Miyazaki's hit movie *Princess Mononoke* demonstrates how vividly he draws the world of nature.

HARUYOSHI YAMAGUCHI/CORBIS

Miyazaki's films feature strong, independent female characters. He also shows concern for the environment and for how people need to preserve the Earth's delicate ecosystem.

TIME to Connect

Creating animation for a Miyazaki film requires drawings to be placed on pieces of celluloid called a cell. Read about the process online or in a library. Then learn about computer-generated animation, such as the techniques used in *Toy Story* and *Shrek.*

- **Describe the process for both computer animation and hand-drawn animation.**
- **Compare these two techniques. How do they differ? How are they similar? Explain your findings in a short summary.**

10 *The Art of India, China, and Japan*

TIME to Connect

Make connections between the visual arts and other subject areas. Try the concluding activity at the end of each article, where you will:

- **Explore connections between art and the real world in social studies, language arts, science, and technology.**
- **Compare and contrast artworks and art styles to identify historical and cultural influences, trends, and similarities or differences.**
- **Practice your reading, writing, and language arts skills as you complete each activity.**

CONTENTS

Mapping Art History

How Do I Use the Maps in *Art in Focus*?

You will find maps throughout your textbook that can add to the information you are reading about art. As you learn about the places where art periods and styles developed, you can use the maps to picture where these places are located. Use your map skills to help you understand the information on the maps.

Why Read a Map? Maps can direct you down the street, across the country, or around the world. In this book, you will explore the world through art history. Maps are included so you can find locations of art periods and movements. Knowing the location of places helps you develop an awareness of the world around you as you study the art of a culture or time period.

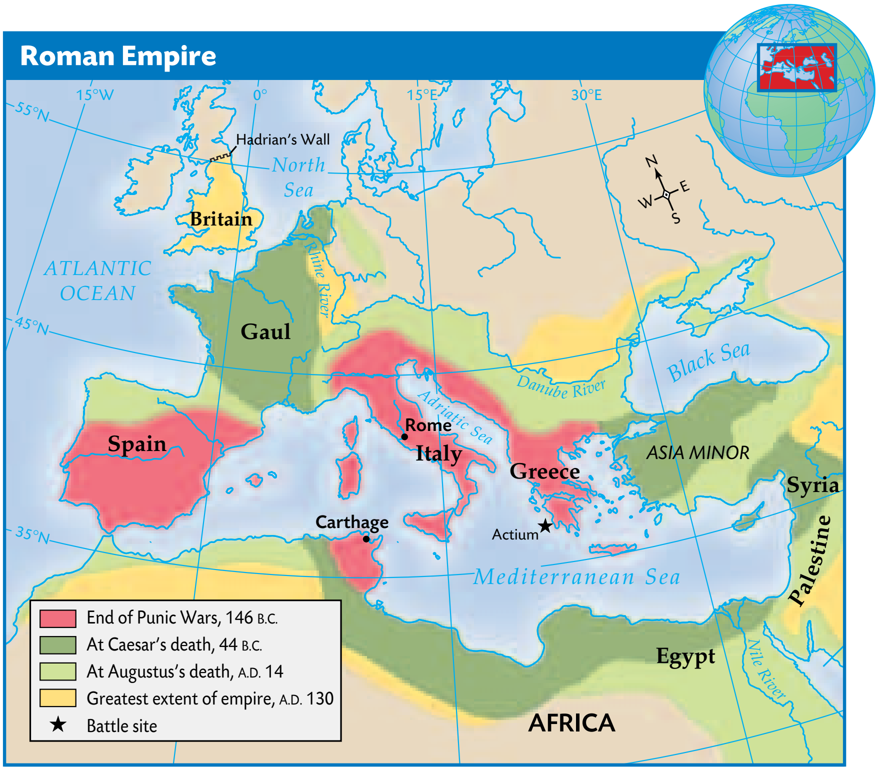
Using Time Lines

The *Art Handbook* Time Lines beginning on the next page provide a comprehensive overview of each major period of art history. With this tool you can review artworks and understand them in the context of the period in which they were created. These Time Lines can aid you in researching events of a particular period or recognizing the influences on different art styles.

You will also find a Time Line at the beginning of each chapter, with dates, art periods, and artworks covered in the chapter. Use these as an overview of the art in each chapter and to get a sense of the time and place in which the artists lived and worked.

Using Your Map Skills

Examine the maps at the beginning of lessons in *Art in Focus* as you read about each culture or geographic area you will study. Answer the question provided in the Map Skills caption. You may wish to investigate more about a nation or a culture once you begin to recognize the ways that art history and art styles have influenced history and cultures in different parts of the world.

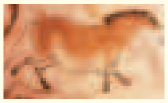
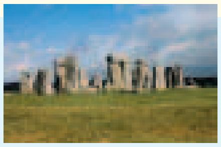
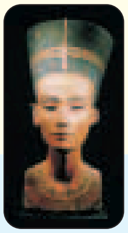

Roman Empire
15°W
0°
15°E
30°E
55°N
45°N
35°N
Hadrian's Wall
North Sea
Britain
ATLANTIC OCEAN
Rhine River
Gaul
N
E
W
S
Danube River
Black Sea
Spain
Rome
Adriatic Sea
Italy
Greece
ASIA MINOR
Syria
Carthage
Actium ★
Mediterranean Sea
Palestine
Egypt
Nile River
AFRICA
🟥 End of Punic Wars, 146 B.C.
🟩 At Caesar's death, 44 B.C.
🟩 At Augustus's death, A.D. 14
🟨 Greatest extent of empire, A.D. 130
★ Battle site

CONTENTS

Time Line

EARLY CIVILIZATIONS

30,000 B.C.–500 B.C.

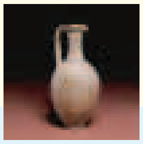
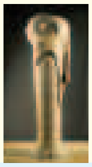
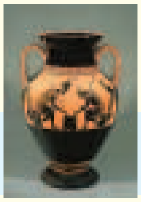
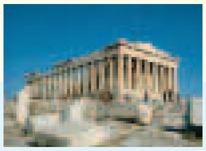
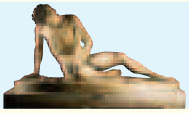
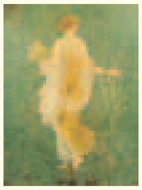
Date	Art Style/Period	Artworks	Historical and Cultural Events
30,000 B.C. **15,000 B.C.**	Paleolithic Period begins	 ▲ *Chinese Horse (p. 129)*	Humans live as hunter-gatherers Cave paintings of Altamira and Lascaux
11,000 B.C.	Magdalenian Era	*Bison Licking Its Back (p. 133)* ▸	
8000 B.C. **5000 B.C.**	Neolithic Period begins in some regions (c. 5000–8000 B.C.)		Humans begin to live in settled villages Humans begin to domesticate plants and animals Sumerians settle in Mesopotamia (4500 B.C.)
3000 B.C.	Bronze Age begins in Greece	▲ *Pharaoh Khafre (p.156)*	Sumerians create musical instruments and songs Bronze tools are used in Sumer
2500 B.C.	The Old Kingdom in Egypt (c. 2575–2130 B.C.) Akkadian period (c. 2340–2150 B.C.)		Stone is used to construct great pyramids Sumerians develop cuneiform writing (c. 2500–3000 B.C.)
2000 B.C.	Neo-Sumerian period (c. 2150–1800 B.C.)	▲ *Seated Gudea (p. 137)* Stonehenge *(p. 134)* ▸ 	The Epic of Gilgamesh
1900 B.C.	The Middle Kingdom in Egypt (c. 1938–1600 B.C.)		Babylonians gain control of Mesopotamia King Hammurabi establishes a set of laws (1792–1750 B.C.)
1500 B.C.	The New Kingdom in Egypt begins (1539 B.C.)	▲ *Queen Nefertiti (p. 158)*	Mesopotamians myth
1000 B.C. **500 B.C.**	Iron Age begins		Assyrians rule Mesopotamia (900–600 B.C.) King Nebuchadnezzar restores Babylon Persians advance into Mesopotamia

◀ CONTENTS ▶

Time Line

GREECE AND ROME

1300 B.C.–A.D. 500

Date	Art Style/Period	Artworks	Historical and Cultural Events
1300 B.C.			Mycenaean civilization
1000 B.C.	Geometric Period (1000–700 B.C.)	▲ *Geometric Jug (p. 174)*	Trojan War (c. 1250 B.C.) Homer's *Illiad and Odyssey*
700 B.C.	Archaic Period (c. 640–490 B.C.)	▼ *Hera of Samos (p. 178)* 	Ancient Olympic Games (c. 900–700 B.C.) Athens becomes a unified city-state
500 B.C.	Classical Period (c. 490–300 B.C.)	*Exekias Vase* ► *(p.175)*	
400 B.C.		▼ *Parthenon (p. 169)* 	Pericles begins construction of Parthenon (447 B.C.) Sophocles writes the tragedy *Antigone* (443 B.C.) Peloponnesian War (431 B.C.) Athenian Empire is destroyed (405 B.C.)
300 B.C.	Hellenistic Period (323–331 B.C.)		Alexander the Great dies (323 B.C.) Euclid writes *Elements of Geometry* (323 B.C.)
200 B.C.		▼ *Dying Gaul (p. 184)*	Etruscans become subject to Rome (295 B.C.)
100 B.C.	Roman Empire (c. 27 B.C. to A.D. 330)		Death of Virgil, Roman poet
A.D. 100		◄ *Flora (Spring) wall painting (p. 194)* 	Crucifixion of Christ Eruption of Vesuvius, Pompeii (A.D. 79) Roman conquest of Britain (A.D. 43–85)
A.D. 300	End of Western Roman Empire (A.D. 476)		Constantine dedicates new capital (A.D. 360)
A.D. 500		▲ *Arch of Constantine (p. 207)*	Books begin to replace scrolls

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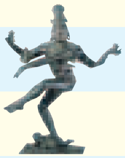
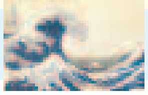
Time Line

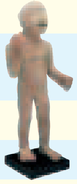
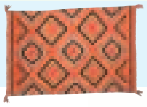
ASIA

3000 B.C.–A.D. 1500

Date	Art Style/Period	Artworks	Historical and Cultural Events
3000 B.C.	Harappan Period		Indus Valley civilization begins
1000 B.C.	Shang Dynasty, China (1766 B.C.)		Hindu writing, *The Upanishads* (600–300 B.C.)
100 B.C.	Han Dynasty, China (206 B.C. to A.D. 220)		
A.D. 500	Tang Dynasty, China	▲ *Shiva Nataraja, India (p. 221)*	China's Golden Age (c. 618)
1000	Ming Dynasty, China (1368–1644)		Genghis Khan invades northwest China
1500	Edo Period, Japan	*The Great Wave* ▶ *(p. 239)*	

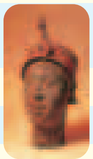
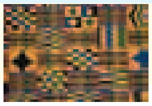
THE AMERICAS

10,000 B.C.–A.D. 1800

Date	Art Style/Period	Artworks	Historical and Cultural Events
10,000 B.C.	Woodland Period		Hunting, fishing, and gathering in North America
1000 B.C.	Mound builders (c. 1000 B.C. to A.D.1000)		Ohio Valley sees first mound builders
A.D. 500	Maya culture (c. A.D 320)		Maya build their first cities in Central America
1000	Pueblo Period (c. 700–1100 B.C.)		Anasazi use bricks, build kivas
1500	Aztec culture (c. 1324) Inca culture	▲ *Xipe Impersonator (p. 260)*	Aztecs conquer Mexico Incas build Machu Piccu
1700		*Saddle Blanket* ▶ *(p. 251)*	

AFRICA

A.D. 700–1700

Date	Art Style/Period	Artworks	Historical and Cultural Events
A.D. 700	Harappan Period		Islam spreads across North Africa (700–800)
1000	Yoruba culture 	◀ *Portrait of a King (p. 267)*	Yoruba cities develop (800–1000)
1200			Shona peoples build structures in Zimbabwe
1400			European slave trade
1500	Benin culture		Kingdom of Benin reaches its peak
1600	Asante culture	▼ *Kente cloth (p. 271)*	Asante weavers create kente cloth patterns
1700			*Story of Tambuka*, Swahili epic poem

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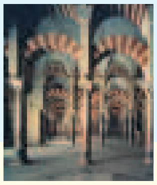
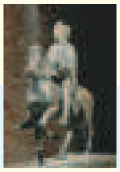
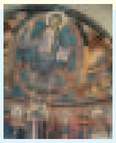
Time Line

ART IN QUEST OF SALVATION

27 B.C.–A.D. 1500

Date	Art Style/Period	Artworks	Historical and Cultural Events
100 B.C.	Roman Empire (27 B.C. to A.D. 395)		
A.D. 100			Monasticism has its roots in the Near East (A.D. 200)
300	Byzantine Empire (A.D. 330–1453)		Roman Empire legalizes Christianity (A.D. 313)
400	Early Medieval Period		
500	Medieval Period (c. 500–1500)	▲ *Justinian and Attendants (p. 296)*	Plans for Vatican Palace begin in Rome Muhammad, prophet of Islam, born in Mecca (A.D. 570)
700		◀ *Mezquita Mosque, Cordoba, Spain (p. 299)*	*Beowulf,* the Anglo-Saxon epic poem is written Islam spreads throughout Northern Africa Moors rule Spain (711–1492)
800		▼ *Equestrian Statuette (p. 311)* 	Charlemagne becomes the first Holy Roman Emperor Charlemagne dies (814) Feudalism emerges in Western Europe
1000	Romanesque Period (c. 1000–1200)		Crusades begin in Europe (1095)
1100	Gothic Period (c. 1150–1500)	▼ *Christ in Majesty (p. 326)*	Pilgrimages to Jerusalem begin
1200			Pointed arch and flying buttress developed by French architects King John of England signs the Magna Carta (1215)
1300		◀ *Leaf from Koran (p. 297)*	Dante completes *The Divine Comedy* (1321) The Plague (Black Death) kills one-third of England's population (1349)
1400		◀ *Book of Hours (p. 343)*	Chaucer writes *The Canterbury Tales* (c. 1387) Limbourg Brothers produce a luxurious *Book of Hours* for the Duke of Berry (1413–1415)
1500			

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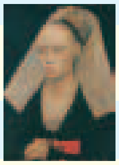
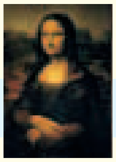
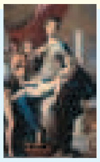
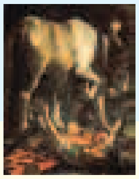
Time Line

ART OF MODERN EUROPE

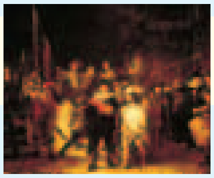
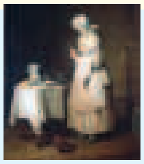
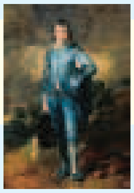
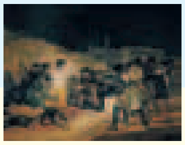
1400-1600

Date	Art Style/Period	Artworks	Historical and Cultural Events
1300			Hundred Years' War between England and France (1337–1453)
1400	Italian Renaissance (c. 1400–1520)		Brunelleschi discovers linear perspective (1412) The Medici family flourishes in Florence
1420			
1440			Johannes Gutenberg invents movable type (1440)
1460		▲ *Portrait of a Lady (p. 388)*	Florence becomes a center of Renaissance humanism
1480	High Renaissance (c. 1495–1527)		
1500		▲ *Pietà (p. 369)* ◀ *Mona Lisa (p. 369)*	Rome is premier Renaissance city Hapsburgs rule Martin Luther writings lead to Protestant Reformation (1517)
1520	Italian Mannerism		
1540		▼ *Madonna with the Long Neck (p. 402)*	
1550	Elizabethan Age (c. 1558–1603)		Philip II becomes King of England (1556) The arts and drama flourish in England Marlow writes *The Tragical History of Faustus*
1560		◀ *Il Gesù (p. 420)*	
1580			First ballet performed at the French Court Edmund Spenser writes the epic poem *The Faerie Queene* (1590–1596) Crusades begin in Europe (1095) Shakespeare writes *Romeo and Juliet* (1596)
1600	Baroque Period (c. 1600–1700)	▲ *The Conversion of St. Paul (p. 425)*	Globe Theatre is built in London (1599) Queen Elizabeth I dies, James I becomes king of England (1603)

Time Line

ART OF MODERN EUROPE

1600-1850

Date	Art Style/Period	Artworks	Historical and Cultural Events
1600	Baroque Period continues (c.1600–1700)		Miguel de Cervantes writes *Don Quixote* (1605) English colonists settle in North America (1607) Galileo perfects the telescope (1609)
1620		▲ *David* (p. 424)	
1640		◀ *The Night Watch* (p. 431)	Louis XIV, the Sun King, reigns in France (1643–1715)
1660		▼ *Hall of Mirrors, Palace of Versailles* (p. 447)	The Great Fire of London (September 2–6, 1666)
1700	Roccoco Period (c. 1700–1800)		
1720		▼ *The Attentive Nurse* (p. 451)	J.S. Bach composes “The Brandenburg Concertos” (1721)
1740			Handel composes “Music for the Royal Fireworks” (1749) Benjamin Franklin conducts experiment proving lightning is electricity (1752)
1760		◀ *The Blue Boy* (p. 453)	The American Revolution (1775–1776) The Industrial Revolution begins in Great Britain
1780			Mozart composes the “Jupiter” symphony (1788) Parisian peasants storm the Bastille; The French Revolution begins (1789–1799) The Louvre opens in Paris as a public museum (1793)
1800		▲ *The Third of May 1808* (p. 457)	Napoleon becomes emperor of France (1804) French army invades Spain and captures Madrid (1808)
1850			

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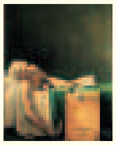
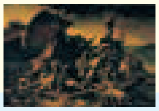
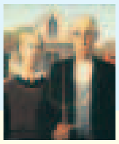
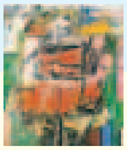
Time Line

ART OF THE MODERN ERA

1700-2000

Date	Art Style/Period	Artworks	Historical and Cultural Events
1700	Neoclassicism (c. 1730s–1850)		Discovery of Pompeii ruins renews interest in Classical art forms
1770			U.S. Declaration of Independence (1776)
1780		 *The Death of Marat (p. 467)*	French Revolution begins (1789) Louis XIV is executed, Reign of Terror in France begins (1793) Coleridge and Wordsworth publish *Lyrical Ballads* First important poetry of the Romantic era
1800	Romanticism (1790–1850)	*Wrath of the Medusa (p. 471)*	
1820			Charles Dickens writes *Oliver Twist* (1837–1839) Louis Daguerre develops photographic image process
1860	Impressionism (1860–1900) Realism (1880–1900)		Civil War fought in the United States (1861–1865) First Transcontinental Railroad in the U.S. completed First Impressionist Exhibition in France (1874) Thomas Edison invents the phonograph
1880	Post-Impressionism (c. 1880s)	*The Olive Trees (p. 493)*	
1900	Fauves (1905–1910) Cubism (1907–1920) Dada movement (1915–1922)		First exhibition of Cubist art (1907) The Armory Show of modern art in America (1913) World War I (1914–1918)
1920	Regionalism in America (1930s)	*American Gothic (p. 549)*	The Jazz Age in the United States U.S. Stock Exchange collapses (1929) John Steinbeck writes *The Grapes of Wrath* World War II (1939–1945)
1940	Abstract Expressionism Pop art (1950s)	 *Woman VI (p. 552)*	The first programmable computer is constructed Korean War (1950–1953)
1960	Op art (1960s) Photo-Realism (1970s)	*Giant Three-Way Plug (p. 555)* 	Vietnam War (1955–1975) Civil Rights movement begins in the United States Neil Armstrong walks on the moon (1969) The Internet ushers in the Information Age Tom Wolfe publishes *The Bonfire of the Vanities*
1980	Postmodernism (1980s) Digital art emerges (1990s)	*Sonia (p. 576)* 	End of the Cold War era (1989) Pro-democratic protest in Tiananmen Square, China Nelson Mandela is freed from prison (1990)
2000			The world celebrates the Third Millenium Frank Gehry's Disney Concert Hall opens (2003)

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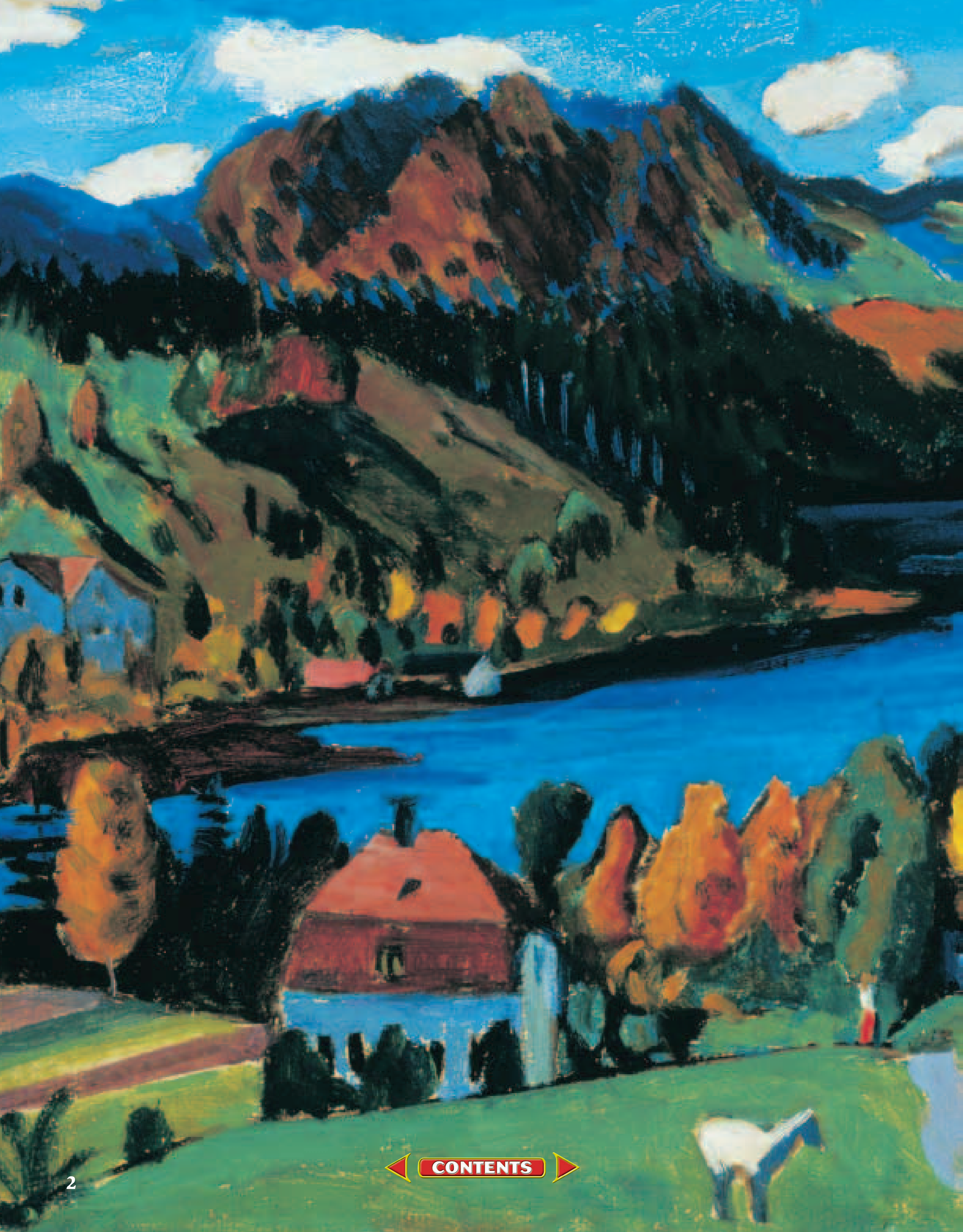

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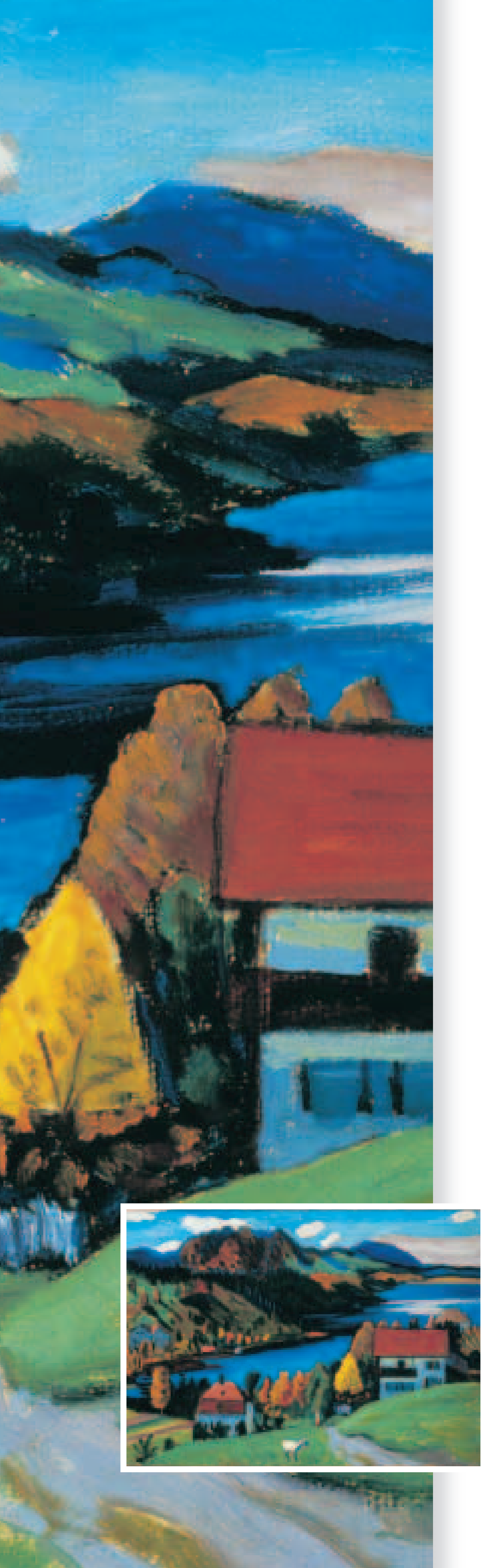
UNIT 1

CREATING AND UNDERSTANDING ART

Take a moment to study the painting created by Gabriele Münter. Do you think this is a successful work of art? To gain information from and about works of art, you must know the right questions to ask. In the pages that follow, you will discover what those questions are—and learn how to use them to defend your own decisions about the meaning and value of art.



ART Online

Web Museum Tour Visit art.glencoe.com and explore works of more than 250 women artists at the National Museum of Women in the Arts.

Activity Search the collection by artist or period. Read the profile about Gabriele Münter and view another painting by this progressive artist. What historical events influenced her career?

Gabriele Münter. *Staffelsee in Autumn*. 1923. Oil on board. 34.9 × 48.9 cm (13¾ × 19¼″). National Museum of Women in the Arts, Washington, D.C. Gift of Wallace and Wilhelmina Holladay. © 2002 Artists Rights Society (ARS)/VG Bild-Kunst, Bonn.

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1

Art and You

Have you ever painted a picture or shaped a piece of clay? What are some of the types of artforms you have seen? Why do you think artists create art? The visual arts are a universal language. Through the arts, people have portrayed their world and expressed their dreams, ideas, and feelings. Every work of art reflects the time and place in which it was created. For this reason, art offers us a unique opportunity to journey into the past. There, we can linger a moment to gaze into the eyes ofGirl with a Pearl Earring (Figure 1.1), and imagine what her life might have been like. What meaning might the painting have held for the artist, Jan Vermeer?

Read to Find Out As you read this chapter, make connections between the works of art and the people, places, and events in your life. Look at the young girl shown in Figure 1.1. Who do you think she was? Perhaps her expression reminds you of someone you know. What emotions does her facial expression suggest?

Focus Activity Girl with a Pearl Earring was painted around 1665Ð1667. What do you think life was like in seventeenth-century Holland? On a separate sheet of paper, write a caption that tells something about the girl in the painting. Making connections between a work of art and your own life will enhance your appreciation of the visual arts.

Using the Time Line The Time Line shows details of some of the artworks you will study in this chapter. Locate the images on the time line as you read, and consider the time and place in which each artist worked.

c. 1425 B.C.
Ancient Egyptian wall paintings in tombs depict customs in Egyptian life

1542
Titian paints Ranuccio Farnese

c. 1633
Judith Leyster paints The Concert

c. 1665Ð1667
Jan Vermeer paints Girl with a Pearl Earring
(Detail)

1500 B.C. A.D. 1500 1600 1800

Art from ancient civilizations

Paintings from European artists

Islamic Art in the Fertile Crescent

During the early centuries of Islamic history, the center of the Muslim world was an area known as the Fertile Crescent, composed of parts of present-day Iraq, Syria, and Palestine. (See map, Figure 6.8, page 135.) Here the constant blending of Eastern and Western cultures had left a stunning array of magnificent ruins. To these ruins, Muslim builders soon added their own impressive structures. Included among these was the **mosque,** or *Muslim place of worship.*

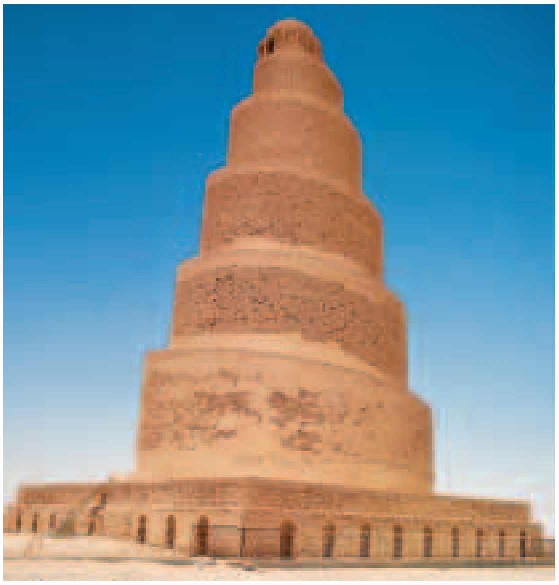

FIGURE 13.15 Most of the mosque is now in ruins. This photograph shows the minaret and one corner of the once-huge prayer hall. **How is the design of a minaret related to its purpose?**

Spiral Minaret. Mosque of Al-Mutawakkil. Samarra, Iraq. Abbasid dynasty. A.D. 848–52.

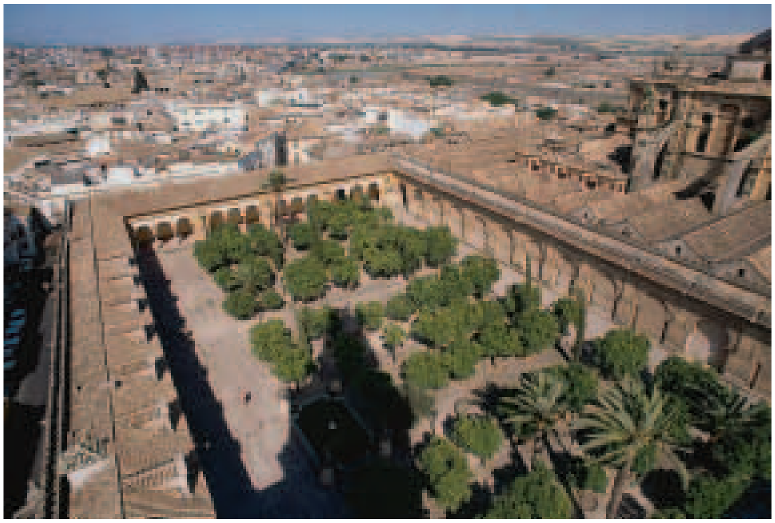

FIGURE 13.16 A wall now separates worshipers inside the mosque from the orange trees in this patio, but originally the mosque opened onto the patio. **How do you think the atmosphere of the mosque has been changed by the addition of the wall?**

Court of the Oranges. Mezquita, the Mosque at Cordoba, Spain. A.D. 784–988.

The Mosque of Al-Mutawakkil

FIGURE 13.15

In the ninth century, the largest mosque in the world was built at Samarra in Iraq. Measuring 384 by 512 feet, it covered 10 acres and could accommodate 100,000 worshipers. Today little remains of this huge prayer hall. Only traces of the 464 brick columns that once supported the flat, wooden roof can be seen. On the north side of the ruins, however, a **minaret,** or *tower attached to a mosque,* still stands **(Figure 13.15).** From a lofty perch on top of this minaret, a **muezzin,** or *prayer caller,* once summoned the people to group worship each Friday.

Islamic Art in Spain

By 710, the religion of Islam had spread throughout North Africa, at times by persuasion and at times by force. In 711, Muslims crossed the Strait of Gibraltar and entered Spain.

The Muslim army advanced swiftly through Spain, encountering little resistance. After their advances into France were repelled, the Muslims did not attempt additional invasions. Instead, they consolidated their control of Spain and some other parts of southern Europe. The Muslims, known as Moors in Spain, remained on the Iberian peninsula for almost 800 years.

At the height of Moorish power in Spain, the city of Cordoba was one of Islam's most impressive capitals. People from all over Europe came for enlightenment and knowledge. In contrast to many other cities in Europe, Cordoba was a splendid center of learning and art. All that survives today, however, are the remnants of a fortress—and the great mosque known as the Mezquita.

The Mezquita

FIGURE 13.16

The ancient brown walls of the Mezquita, marked by sealed, arched entries, offer little hint of the pleasures that await inside. Within these walls, however, lies a courtyard known as the Patio of the Orange Trees **(Figure 13.16).** Originally no walls separated

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this courtyard and the interior of the mosque. The courtyard and the mosque were linked by the lines of orange trees outside and the rows of columns inside.

Muslim Worship

Muslims worship five times a day: at sunrise, noon, afternoon, sunset, and evening. Private prayers can be offered anywhere, but group prayer takes place in the mosque at noon on Fridays. In Moorish times, preparing for group worship involved ceremonial bathing. The fountains in the Patio of the Orange Trees were used for this bathing. In contrast to the courtyard, the mosque interior is dark **(Figures 13.17** and **13.18).**

Mosque Interiors

The interiors of Islamic mosques are unlike the interiors of Christian churches. Christian artists created religious images as a way of teaching the religion to people who could not read. Islamic artists avoided portraying living creatures in mosques and other religious buildings, because they did not want in any way to diminish the greatness of God's creative power by portraying such forms. Instead, these artists decorated mosques and

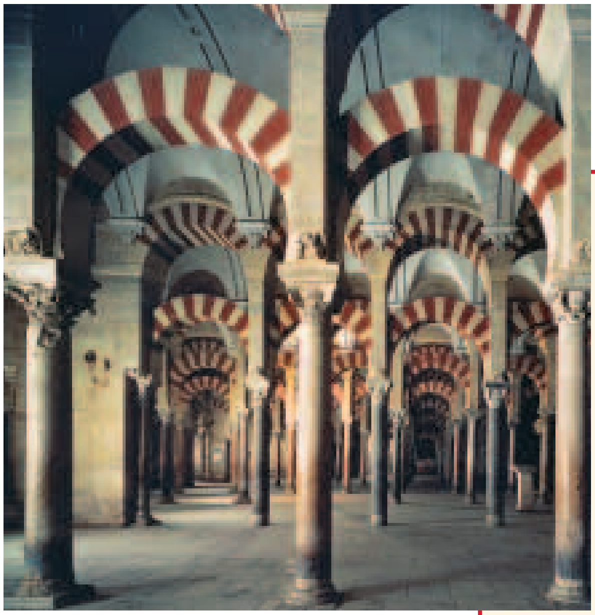

FIGURE 13.17

The Mezquita Mosque (interior) at Cordoba, Spain.

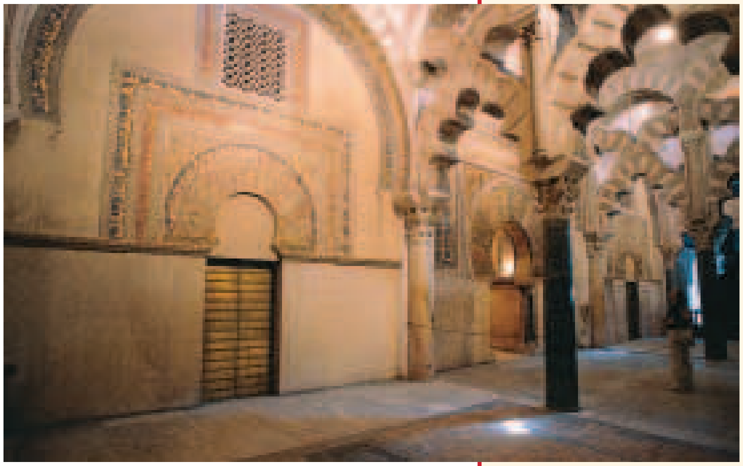

FIGURE 13.18

Mihrab. The Mezquita Mosque at Cordoba, Spain.

LOOKING Closely

ARCHITECTURAL FEATURES

The function of each of these architectural features help to set the mood and guide the worshipers to enhance their experience as they enter the mosque.

- **Columns.** Rows of polished marble columns extend back into the darkness.
- **Arches.** The columns support horseshoe-shaped arches decorated with yellow and red bands.
- **Piers.** The columns also support stone piers that carry a second tier of arches three feet above the first.
- **Aisles.** The direction of the aisles guides the worshiper to the side of the building facing Mecca, the birthplace of Islam. (This is the direction Muslims face when praying.)
- **Mihrab.** The **mihrab,** *a niche in the wall, that indicates the direction of Mecca and is large enough to accommodate a single standing figure,* is the most important part of the mosque.
- **Relief.** Delicate stucco relief, incorporating passages from the Koran, decorate the mihrab.
- **Arches.** In this section of the mosque, the arches are more ornate, and their colors have changed to creamy white and dark brown.

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other religious structures with ornate calligraphy, geometric patterns, and stylized plants and flowers. Their skill in doing this is evident in the rich and varied visual effects concentrated around the mihrab.

In the Mezquita, an ornate dome covers the area in front of the mihrab **(Figure 13.19).** On this dome, the Moorish artists applied their decorative skills to perfection.

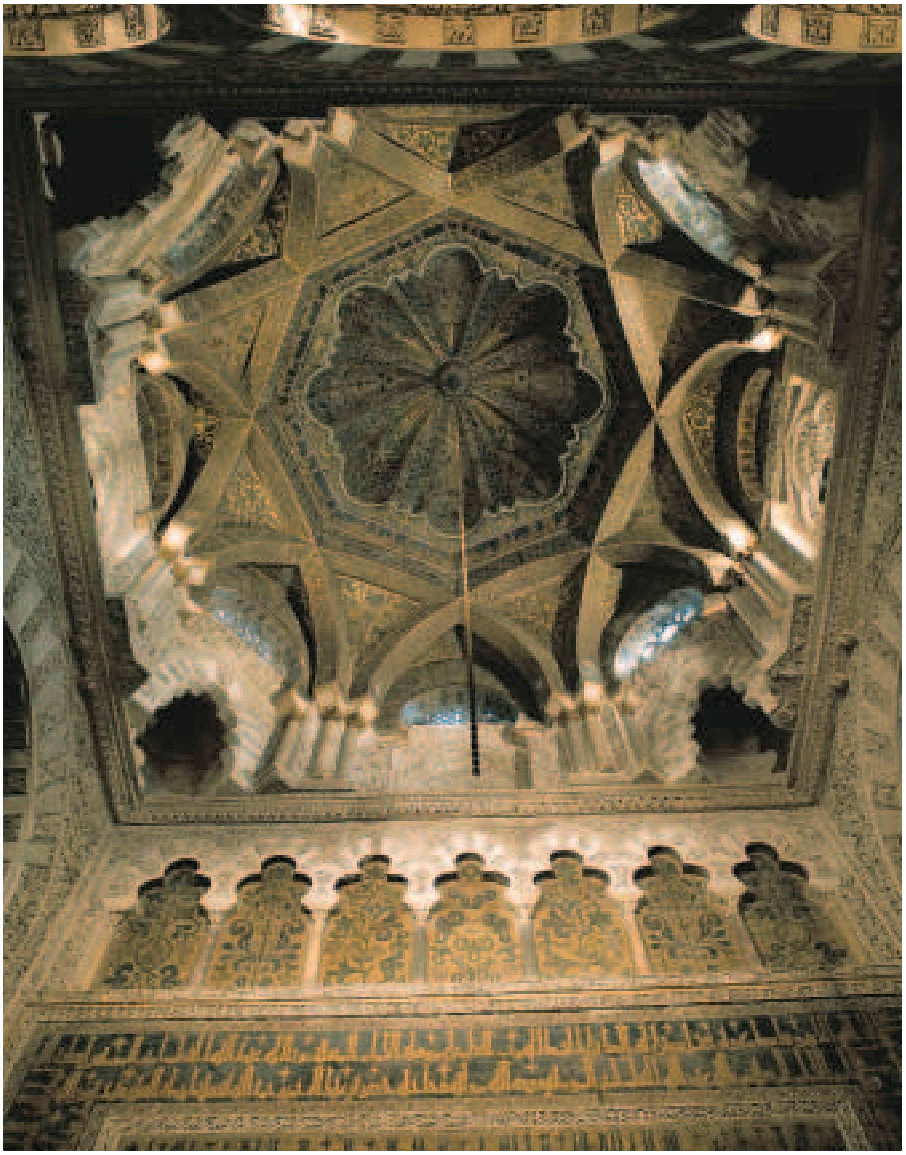

FIGURE 13.19 This photograph allows you to imagine yourself looking directly up into the dome over the mihrab. **What single adjective best summarizes your reaction to this dome?**

Dome over the bay in front of the Mihrab. The Mezquita Mosque at Cordoba, Spain.

Madinat az-Zahra

FIGURE 13.20

Not far from Cordoba, a tenth-century Moorish ruler, or *caliph,* decided to erect a palace. When it was completed, it was like no other palace in the world—an entire self-contained city extending upward in three levels: a mosque below, gardens in the center, and an **alcazar,** or *fortified palace,* at the top. Today only ruins remain **(Figure 13.20).**

The palace at Madinat az-Zahra covered an entire hillside. According to contemporary accounts, the caliph's rooms numbered 400. More than 4,000

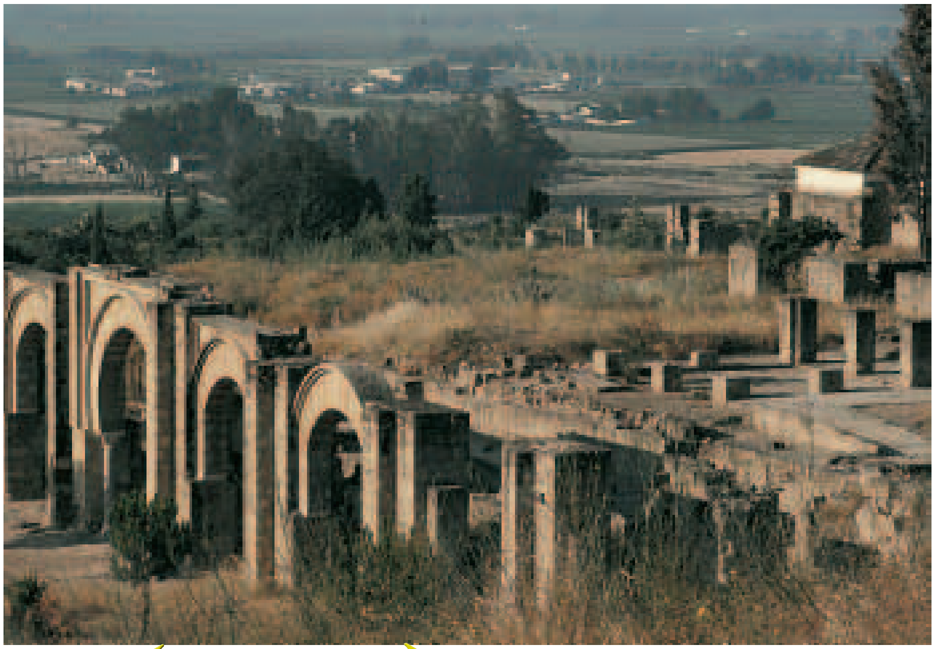

FIGURE 13.20 These ruins only hint at the huge fortified palace that once stood here. Contemporary accounts report that 25,000 people worked in the palace. **What does this palace indicate about the power and wealth of the Moorish rulers?**

The Palace at Madinat az-Zahra. Near Cordoba, Spain. Tenth century.

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marble columns supported the massive roof, and there were so many fountains that it required 800 loaves of bread daily to feed the fish swimming in them.

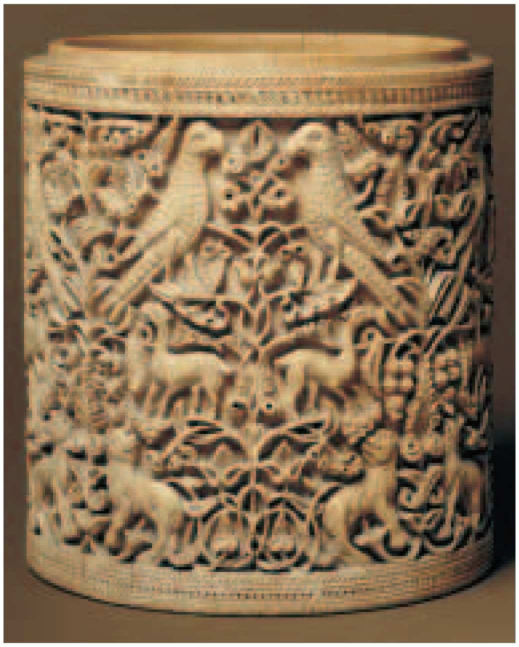
Occasionally, objects are found among the ruins at Madinat az-Zahra that rekindle the legends of its former greatness. One of these is a small ivory container only 4.5 inches high **(Figure 13.21).** Deeply carved into its tiny surface are pairs of lions, gazelles, and parrots placed within an elaborate vine scroll.

The Alhambra

■ **FIGURE 13.22**

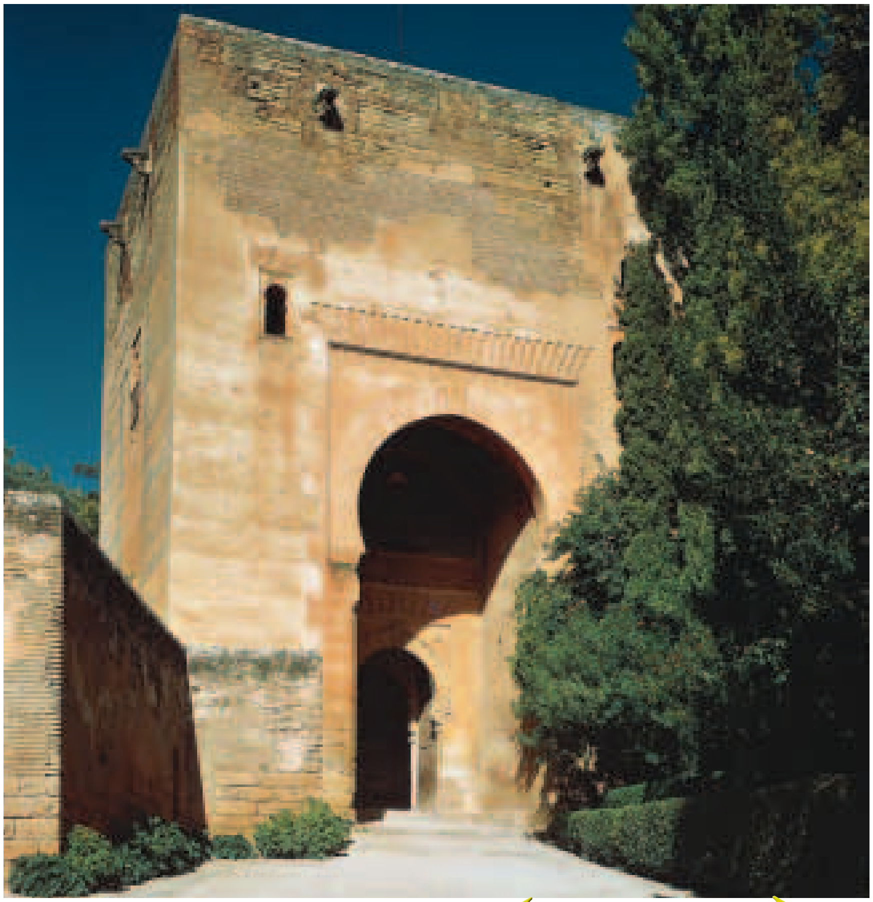
Granada, which resisted capture by the Christians until 1492, was the last great Moorish city in Spain. During the last centuries of Moorish rule, while Granada was at the height of a long, productive artistic period, the Alhambra was built on a hill overlooking the city. This fortress-palace is considered one of the most impressive examples of Islamic architecture.

The Alhambra is protected by an outer wall that can be entered at several well-fortified gates. The massive Justice Gate **(Figure 13.22)** received its name from the tribunals that met there to conduct trials of petty thieves. On the keystone of the outer horseshoe arch is carved a great open hand; on the keystone of the smaller arch within, a key is carved. It is likely that these carvings represent Moorish law and faith.



■ **FIGURE 13.21** This carved ivory cup is only 4.5" high. **What makes the craftsmanship evident here so noteworthy? What design relationships would you be certain to take into account when making a judgment about this work?**

Pyxis. Cylindrical, carved with candelabra trees, parrots, gazelles, rearing lions. Tenth century. Ivory. 11.8 × 10.5 cm (4⅝ × 4³⁄₃₂″). The Metropolitan Museum of Art, New York, New York. The Cloisters Collection, 1970 (1970.234.5).



■ **FIGURE 13.22** Visitors—or attackers—might have approached the Alhambra through this fortified gate. **What impression do you think this gate made when the Alhambra was occupied? What impression does it create now?**

Door of Justice. The Alhambra, Granada, Spain. Fourteenth century.

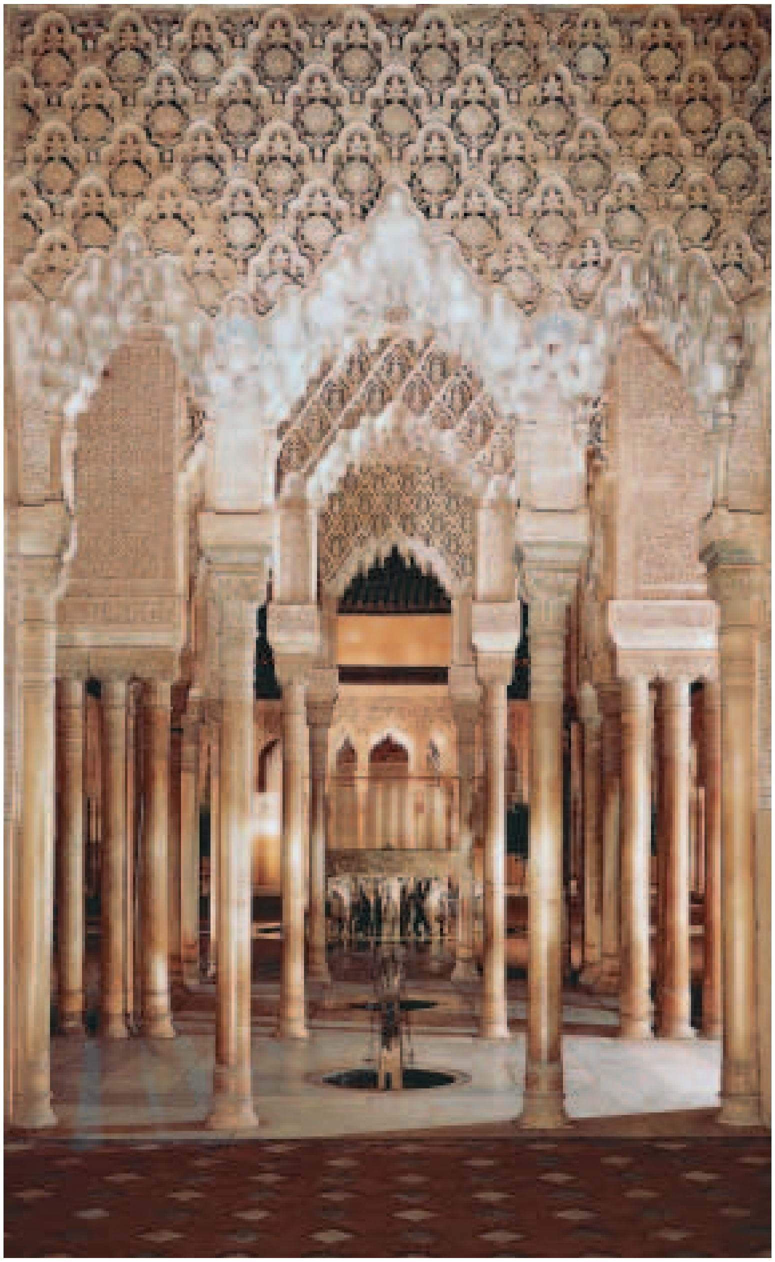


FIGURE 13.23 This court lies at the heart of the palace, which is protected by heavy walls and fortified gates. **What do the differences between the exterior wall of the Alhambra and this interior court tell you about the Moorish rulers?**

Court of the Lions and Room of the Kings. The Alhambra. Granada, Spain.

ART Online

Explore Web links at art.glencoe.com to discover more about Islamic arts.

The Court of the Lions

FIGURES 13.23 and 13.24

The Court of the Lions **(Figure 13.23)** at the heart of the Alhambra palace was built by Muhammad V around a massive, low-lying fountain that gave the court its name. A delicate arcade supported by 124 marble columns is a reminder of the covered walkways found in monasteries throughout western Europe.

The fountain in the center of the court, with its crudely carved lions **(Figure 13.24)**, seems out of place in this enchanting setting. Around the rim of the fountain, a poem is carved in Arabic. It describes how fierce the little lions would be if they were not behaving themselves out of respect for the king.

The columns and walls of the arcade and apartments around the Court of the Lions are filled with delicate stucco decorations. These consist of a variety of ornate designs, including bands of inscriptions from the Koran. Impressive today, they must have been especially beautiful in the fourteenth century, when they were brilliantly colored and gilded.

The End of Moorish Rule in Spain

Although they gradually lost parts of their kingdom to the advancing Christian armies, the Moors managed to maintain a presence in Spain until 1492. Following a period of intrigue, the last Moorish king, Boabdil, surrendered Granada and the Alhambra to the Christian monarchs Ferdinand and Isabella.

With the surrender of Granada, the 781 years of Moorish rule in Spain came to an end. Although the Islamic religion had vanished from Spain, its contributions had not. Muslim advancements in mathematics, medicine, architecture, and classical philosophy had profoundly affected European thought and helped make possible the European Renaissance.

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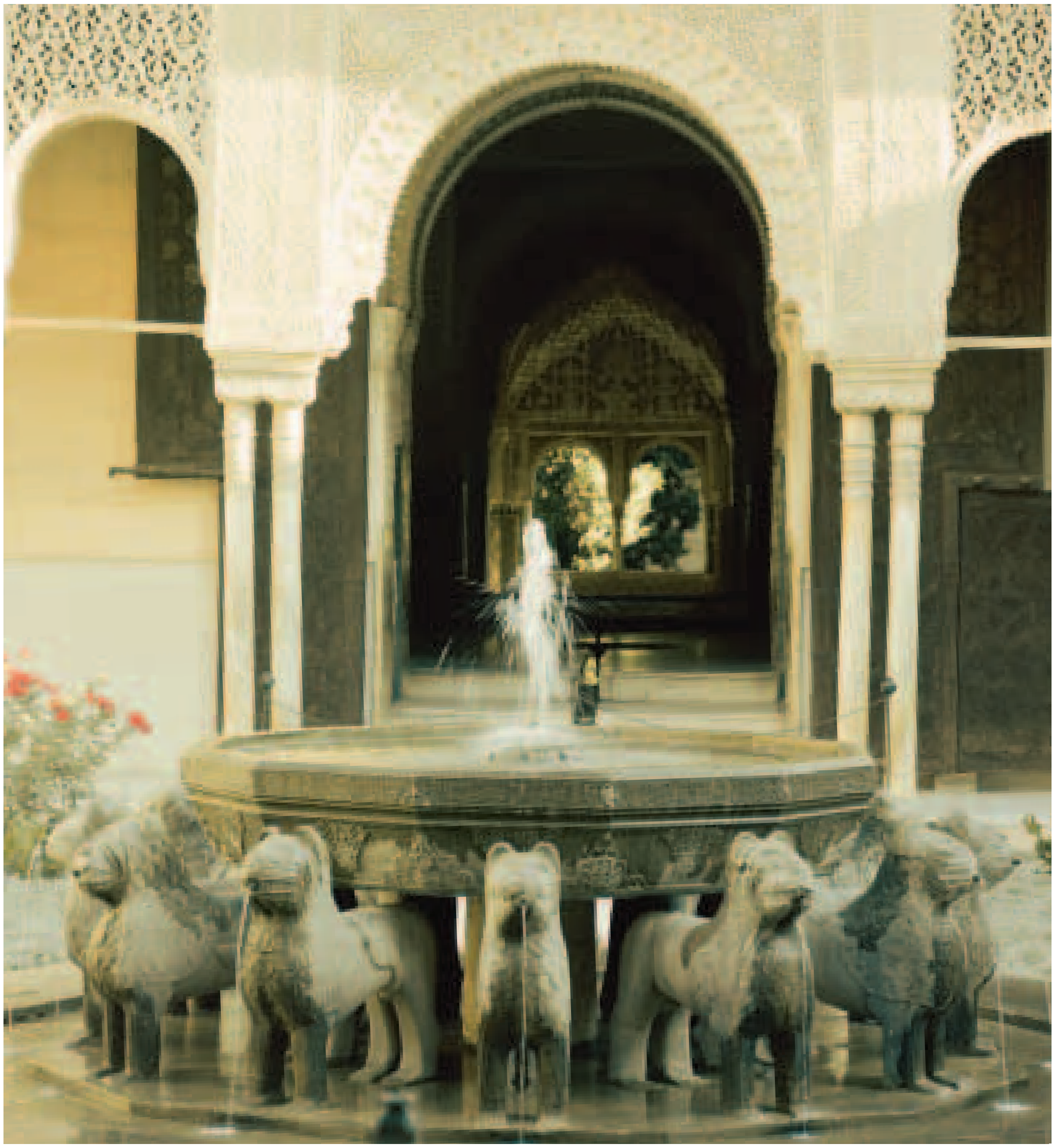


FIGURE 13.24 Notice the contrast between the lions supporting this fountain and the delicate arcade. **What can you conclude about the planning and execution of this court? What adjective best describes the architectural style?**

The Lion Fountain, Court of the Lions. The Alhambra. Granada, Spain.

Islamic Book Illustration

The furnishings of palaces and mosques in Spain and other parts of the Islamic empire revealed a love for rich, decorative effects. This same love is evident in the pictures created to illustrate Islamic books. By the year A.D. 1200, the art of book illustration reached its peak, particularly in Iraq and Iran.

Book illustrators were free to depict images that could never have been represented in mosques. Without these limitations, artists printed manuscripts with scenes of everyday pleasures. These included banquets, hunting scenes, incidents inspired by popular romantic stories, and even scenes from mosques.

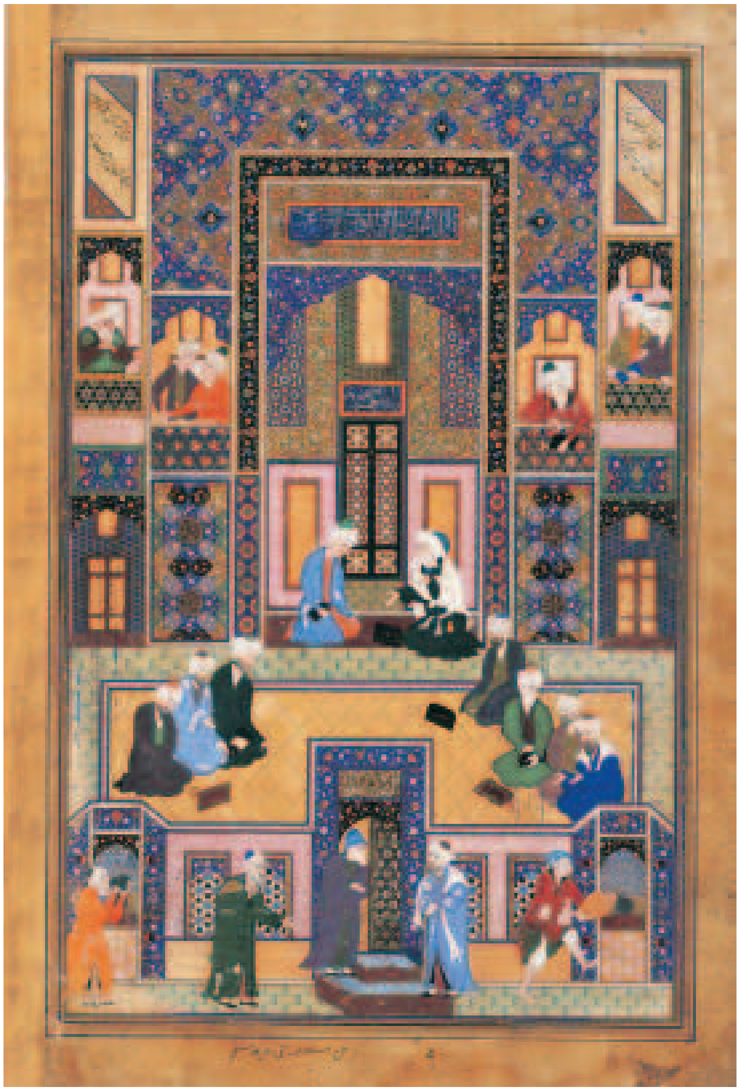
The Meeting of the Theologians

FIGURE 13.25

In the sixteenth century, an artist named ’Abd Allah Musawwir painted a miniature illustrating a story (**Figure 13.25,** page 304). It shows different scenes inside and outside a mosque. Within this mosque, a young man listens intently to the wise words of his teacher. Nearby, seven bearded men sit quietly or talk earnestly among themselves. Outside, another teacher approaches the door to the mosque, where he is met by two beggars with hands outstretched. At the far left a man drinks from a jar, while a youth at the right prepares to follow the custom of washing his feet before entering a holy building.

Use of Pattern and Color

Delicate flowing lines are used to draw each of these figures, but a lack of shading makes them look flat rather than round. This same flat appearance is noted in the rugs and floor tiles that seem to be hanging vertically. The artist has clearly elected to ignore realistic appearances in favor of rich, decorative patterns and intense, clear colors. A wide range of bright, contrasting colors adds to the freshness and vitality of the scene. Small areas of rich color are skillfully blended to create a work that would challenge the dazzling effects of the most precious jewel in a caliph's treasury.



■ **FIGURE 13.25** Notice the bright colors in this painting. Some of the pigments for the work were made by grinding precious metals such as gold and silver. **What was the artist's primary purpose in painting this scene?**

'Abd allah Musawwir. *The Meeting of the Theologians.* c. 1540–1550. Watercolor on paper. 33 × 22.9 cm (13 × 9″). The Nelson-Atkins Museum of Art, Kansas City, Missouri. Purchase: Nelson Trust.

LESSON TWO REVIEW

Reviewing Art Facts

1. **Describe** What is the Koran, and what role did Muhammad play in its creation?
2. **Describe** What is the most important part of a mosque? Describe its appearance.
3. **Identify** What is the Alhambra? Name and describe the architectural feature found at the heart of the Alhambra.
4. **Describe** What types of images were Islamic book illustrators allowed to depict?

Sharpening Your Skills

Finding Intents and Purposes Islamic art produced examples of unique architectural styles. Artists followed beliefs and customs that are unique to Islam. These beliefs influenced the development of art forms that are still present today in Islamic parts of the world.

Activity Look closely at the architectural features of the Mezquita Mosque in Figures 13.17 and 13.18. Compare this architecture with that of the Greek tradition (Figure 8.4). How are these two traditions alike? How are they different? What is the purpose of each? Compare your answers with those of your class.

ART Online CONTENTS Visit art.glencoe.com for study tools and review activities.

STUDIO LESSON

Creating a Word Design

Materials

- Pencil, sketch paper, and ruler
- Sheet of white mat board, 12 × 18 inches
- India ink
- Fine-pointed pens and penholders
- Small, pointed paintbrushes

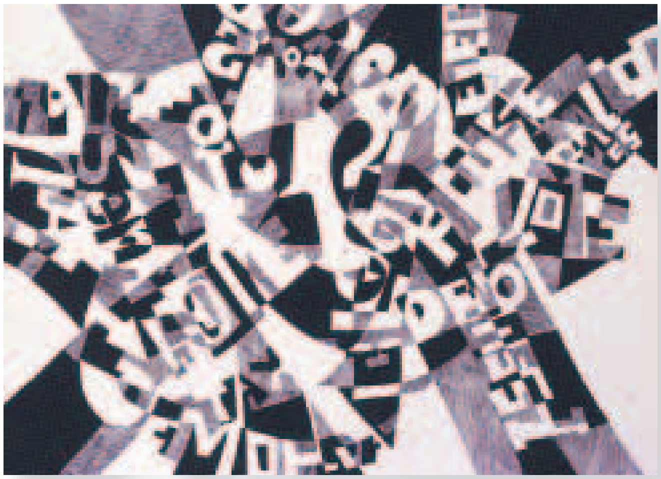


FIGURE 13.27 Student Work

Complete an india ink design made up entirely of words and parts of words inspired by a school or community event. Overlap these words throughout the design to produce a variety of large and small shapes.

Inspiration

Examine the decorative script from a fourteenth century copy of the Koran illustrated in Figure 13.14, page 297. Why is this script visually pleasing, even to viewers who may not be able to read it?

Process

1. Identify a current event to serve as the source of ideas for at least five words to use in your design. For example, a school election might suggest such words as *vote, candidate, politics, campaign,* and *ballot.*
2. Make several quick sketches in which you arrange your words into a visually pleasing design. Letters of the words may be in different block styles (upper and lower case), should overlap, and can even run off the page. Overlapping letters results in a range of large and small shapes that adds variety to your design.
3. Using pencil, lightly draw your word design on the mat board. With india ink, paint in some of the letters and shapes produced by overlapping letters. Use a fine-pointed pen to make closely spaced straight and curved lines in other shapes. Leave some letters and shapes white.

Examining Your Work

Describe Tell how your design is made up entirely of words or parts of words. Is it possible to read any of these words or recognize any of the letters represented?

Analyze Did you use a variety of values in your design? How did you simulate textures?

Interpret Were other students able to identify the event that inspired your design? What words or parts of words in the design helped them make this identification?

Judge What elements and principles contributed most to the success of your design? Are these the same elements and principles that contributed to the success of the Islamic artworks illustrated in Figures 13.14 and 13.23, pages 297 and 302?

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Bits and Pieces

Joyce Kozloff's mosaics beautify public spaces.

In the 1970s, artist Joyce Kozloff decided she wanted to give people "some visual pleasure." To do this, she turned to mosaics and ceramic tiles, a tradition mastered by Byzantine and Islamic artists.

Kozloff made her own clay tiles by smoothing the clay with a rolling pin. She shaped them with a cookie cutter, then glazed and fired them. Kozloff has decorated schools, office buildings, and subway and train stations with large tile and mosaic murals.

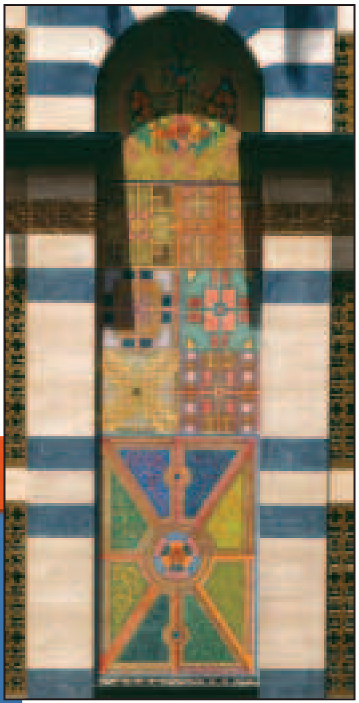
In 1983, Kozloff created a 2,000-square-foot mural for a Buffalo, New York, subway station. She used ceramic tile and glass mosaic to create vivid patterns. In this and other projects, Kozloff chose images that referred to the cultural history of the region. She based patterns on local landmarks and on jewelry of the Seneca Indians, a tribe that lives in upstate New York.

For a mosaic on a wall outside a public school in New York City, Kozloff created scenes with a Caribbean influence. The lively mural reflects the multicultural makeup of the school's students.

Kozloff's tiles and mosaics are colorful and intriguing. Roberta Smoth of the *New York Times* offers another reason for their appeal: "They are amazing to look at because you never know where to begin and where to end."

GIANFRANCO GORGONI/CONTACT

Joyce Kozloff works on a mosaic design for an Amtrak station in Wilmington, Delaware. Commuters are meant to experience the work on a daily basis over a number of years.



COURTESY OF THE ARTIST AND DC MOORE GALLERY, NYC

Kozloff's mosaics, made of Venetian glass, brighten the Home Savings of America Tower, in Los Angeles.

TIME to Connect

To create a mural in Harvard Square, Kozloff walked around Boston to get a sense of its themes and symbols.

- **Investigate the visual themes and symbols that are common in your area. For example, identify themes used in architecture or structures in your community that represent cultural influences of current residents.**
- **Describe and illustrate the patterns and designs and how they might be used in an original mosaic.**
- **Write a paragraph describing how the themes and symbols you identified mirror your area's history and people.**

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CHAPTER 13 REVIEW

Reviewing the Facts

Lesson One

1. When was the Christian religion made legal by the Roman emperor Constantine?
2. Explain why early Christian paintings showed little interest in the beauty, grace, and strength of the human body.
3. What were the catacombs?
4. Why did the Christians select the Roman basilica as a model for their church?
5. Why were huge churches, such as Hagia Sophia, decorated with mosaics on the inside walls?

Lesson Two

6. What is the significance of the *mihrab?*
7. Discuss the historical importance of Muhammad.
8. Describe the interior appearance of the mosque at Cordoba.
9. List two elements and two principles of art used by the artisans who designed the dome before the mihrab in the mosque at Cordoba (Figure 13.19, page 300).
10. Explain the symbolism behind the great open hand and the key above the Justice Gate at the Alhambra.

Thinking Critically

1. **COMPARE AND CONTRAST.** List the similarities and differences between the Byzantine church Hagia Sophia and the Roman Pantheon.
2. **ANALYZE.** Refer to Figure 13.13, page 296, *Justinian and Attendants.* What art elements and principles create harmony and variety? How does this demonstrate the Byzantine style?

YOUR DIGITAL PORTFOLIO

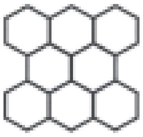
List symbols associated with your background and/or family heritage. Explain in writing how each symbol is important. Create a sketch of the symbols and people in your life. Your design might be similar to a Byzantine mosaic, or a design of your choice. Arrange the symbols in relation to the people in the design. How will the viewer understand the meaning of the symbols? Type your notes and scan your completed design to keep in your digital portfolio.

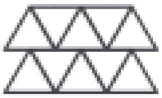
Standardized Test Practice

Reading & Writing

Read the paragraphs below, and then answer the questions.

Mosaics like the ones at Hagia Sophia were made possible by a mathematical construct known as *tessellation*. This is the "tiling," or fitting together, of figures in two or more dimensions. Mosaic tessellations are two-dimensional and involve polygons:


A


B

When the tiles are aligned properly, a picture is formed. See pages 294 and 296.

1. **To achieve a tessellation, the polygons had to be rotated in which of the example(s)?**

   Ⓐ A but not B.

   Ⓑ Both A and B.

   Ⓒ B but not A.

   Ⓓ Not A or B.

2. **Which statement does NOT apply to the tessellations?**

   Ⓔ The polygons are asymmetrical.

   Ⓕ The polygons are congruent.

   Ⓖ The polygons are regular.

   Ⓗ The polygons are similar.

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CHAPTER 14

EARLY MEDIEVAL AND ROMANESQUE ART

What do you know about knights and medieval times? Have you ever seen an illuminated manuscript in a museum? Have you ever heard the term *Romanesque*? The Byzantine Empire, with its power, wealth, and culture, thrived for about 100 years. Western Europe, however, struggled through a period of change that began with the fall of the Roman Empire and continued to the beginning of the modern era in the fifteenth century. This period, from A.D. 500 to 1500, is known as the Middle Ages, or the Medieval period.

FOCUS ON READING

Read to Find Out As you read this chapter, learn how the monasteries were built and about the creation of manuscript illuminations. Continue to read to find out about Romanesque churches and the revival of relief sculpture and wall painting.

Focus Activity Relate the details and characteristics you find in the artworks in this chapter with what you are learning about the Early Medieval and Romanesque periods. Look at the illustration from a prayer book in Figure 14.1. What does it suggest about religious devotion during the Middle Ages? Where are the figures directing their eyes? Life after the fall of the Roman Empire was uncertain. People concentrated on the joys awaiting them in eternal life. As you go through this chapter, make a list of the artworks that are inspired by religious themes and a list of those that are not. Which list is longer?

Using the Time Line Locate on the Time Line about when the prayer book illustration in Figure 14.1 was created. The Time Line also introduces you to some of the other artworks in this chapter.

c. 800s
Feudalism develops

800
The pope crowns Charlemagne as the first Holy Roman Emperor

c. 860
Medieval manuscripts are decorated with illuminations

c. 1080–1120
Saint Sernin facade shows Romanesque style

500

1000

c. 475–1050
Early Medieval Period

c. 1050–1300
Romanesque Period

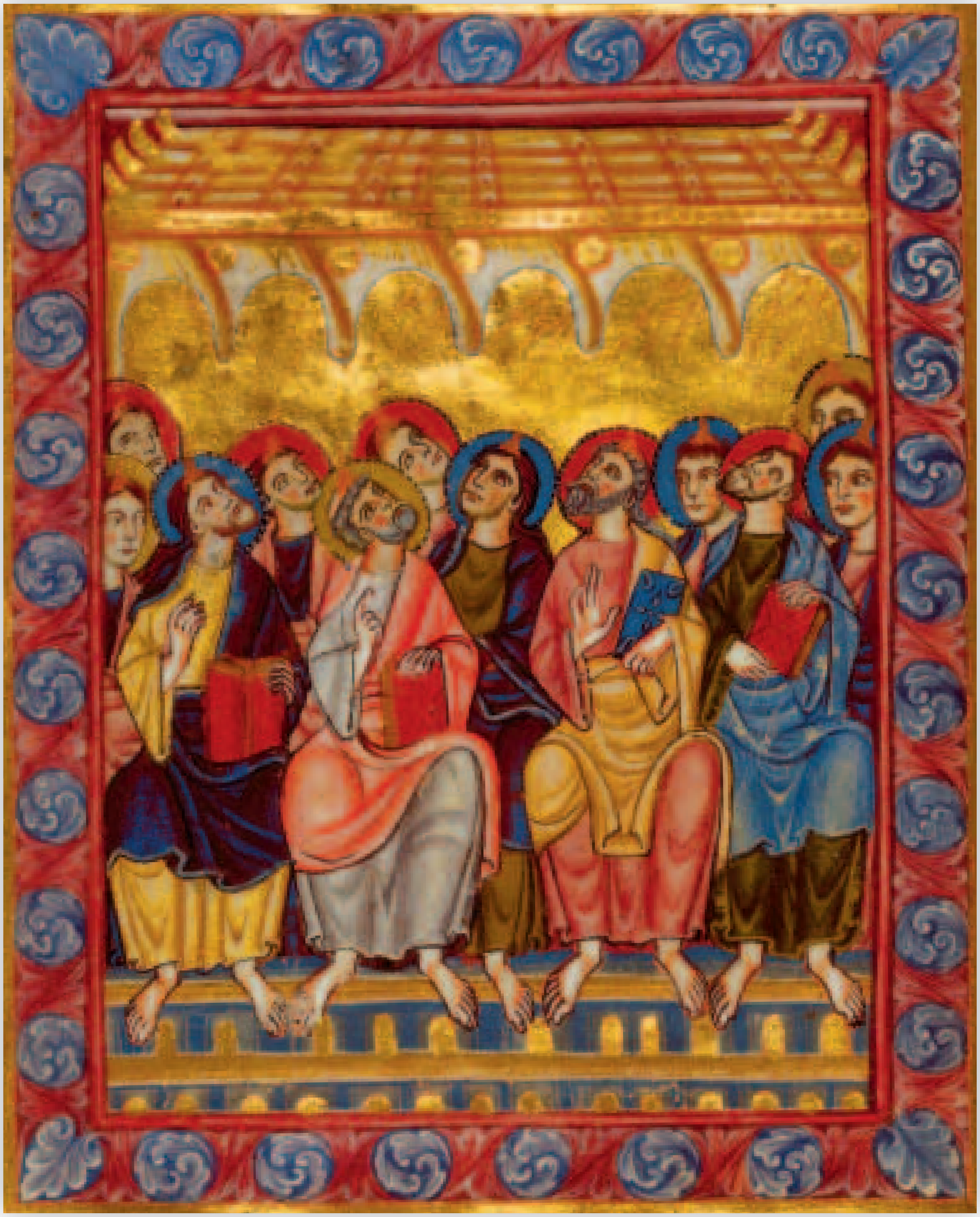
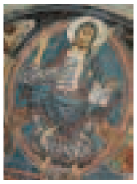
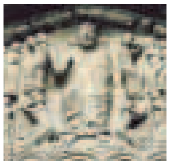


FIGURE 14.1 Pentecost from a Sacramentary. 11th century. Psalter from Getty Center, Los Angeles, California.

c. 1100s
The stone castle evolves and becomes the symbol of authority



c. 1100
Christ in Majesty painted in the church at San Clemente in Tahull, Spain



c. 1200
Relief sculpture of *The Last Judgment* appears on the tympanum of the Church of Santa Maria

1100 **1500**

c. 1150–1500
Gothic Period

TIME & PLACE CONNECTIONS

Refer to the Time Line on page H11 in your *Art Handbook* for more about this period.

The Early Medieval Period

Vocabulary

- feudalism
- serfs
- transept
- monasticism
- cloister
- illuminations

Discover

After completing this lesson, you will be able to:

- Identify the three periods of the Middle Ages.
- Explain the contributions Charlemagne made to learning and the arts during the Early Medieval period.
- Discuss the importance of monasticism and the contributions of monks to the art and architecture of the Early Medieval period.

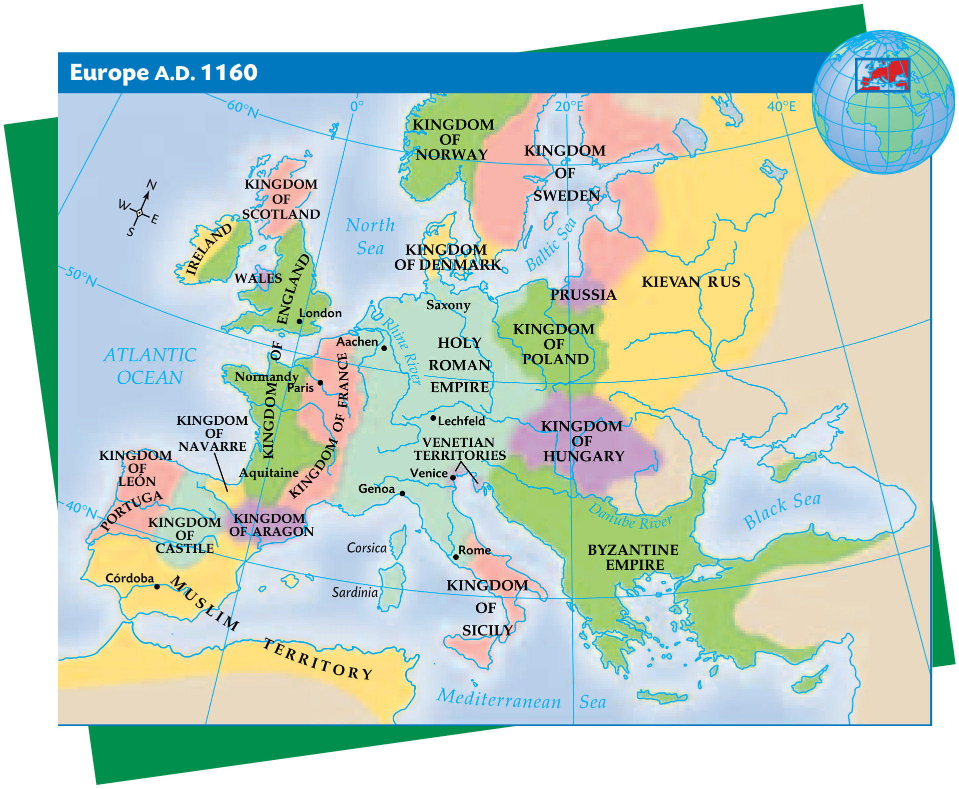
At one time the Middle Ages were known as the "Dark Ages," a label suggesting that they represented many blank pages in the history of Western civilization. However, a closer look has helped to fill in those pages with an impressive list of accomplishments.

During this period, many of the important features of our modern world were born, including parliamentary government, common law, present-day languages, and modern nation states. In art, the Middle Ages were anything but dark. It was the most splendid of all periods for bookmaking, a time of a great architectural revival, and an era of important developments in sculpture.

The Age of Faith

Perhaps a more accurate label for this period would be the Age of Faith. The hearts and minds of Medieval people were fixed on one all-important goal—preparation for eternal life after death. The Church, which had grown in power and influence since the collapse of the Roman Empire, guided the people in this quest.

The Church influenced the lives of kings and peasants alike throughout western Europe. Virtually everyone was born into the faith, and all were expected to place loyalty to the Church above everything else.


Europe A.D. 1160
60°N
0°
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S
E
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KINGDOM OF NORWAY
KINGDOM OF SWEDEN
KINGDOM OF SCOTLAND
IRELAND
North Sea
KINGDOM OF DENMARK
Baltic Sea
WALES
ENGLAND
London
PRUSSIA
KIEVAN RUS
Saxony
Aachen
Rhine River
ATLANTIC OCEAN
HOLY ROMAN EMPIRE
KINGDOM OF POLAND
Normandy
Paris
KINGDOM OF FRANCE
Lechfeld
KINGDOM OF NAVARRE
KINGDOM OF HUNGARY
VENETIAN TERRITORIES
KINGDOM OF LEÓN
Venice
Aquitaine
PORTUGAL
Genoa
Danube River
Black Sea
KINGDOM OF CASTILE
KINGDOM OF ARAGON
Corsica
Rome
BYZANTINE EMPIRE
Córdoba
MUSLIM TERRITORY
Sardinia
KINGDOM OF SICILY
Mediterranean Sea

MAP SKILLS

FIGURE 14.2 Notice the various kingdoms into which Europe was divided during the Middle Ages. **How is Europe during this period different from Europe during the height of the Roman Empire? How do you imagine these changes might have affected the art and architecture of Europe?**

Three Periods of the Middle Ages

Because of its length, it is helpful to divide the Middle Ages into three overlapping periods. They are the *Early Medieval,* which dates from about the last quarter of the fifth century to the middle of the eleventh; the *Romanesque,* which, in most areas, took place during the eleventh and twelfth centuries; and the *Gothic,* which

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overlapped the Romanesque and continued in some areas into the sixteenth century. This chapter deals with the Early Medieval and Romanesque periods.

From Charlemagne to Feudalism

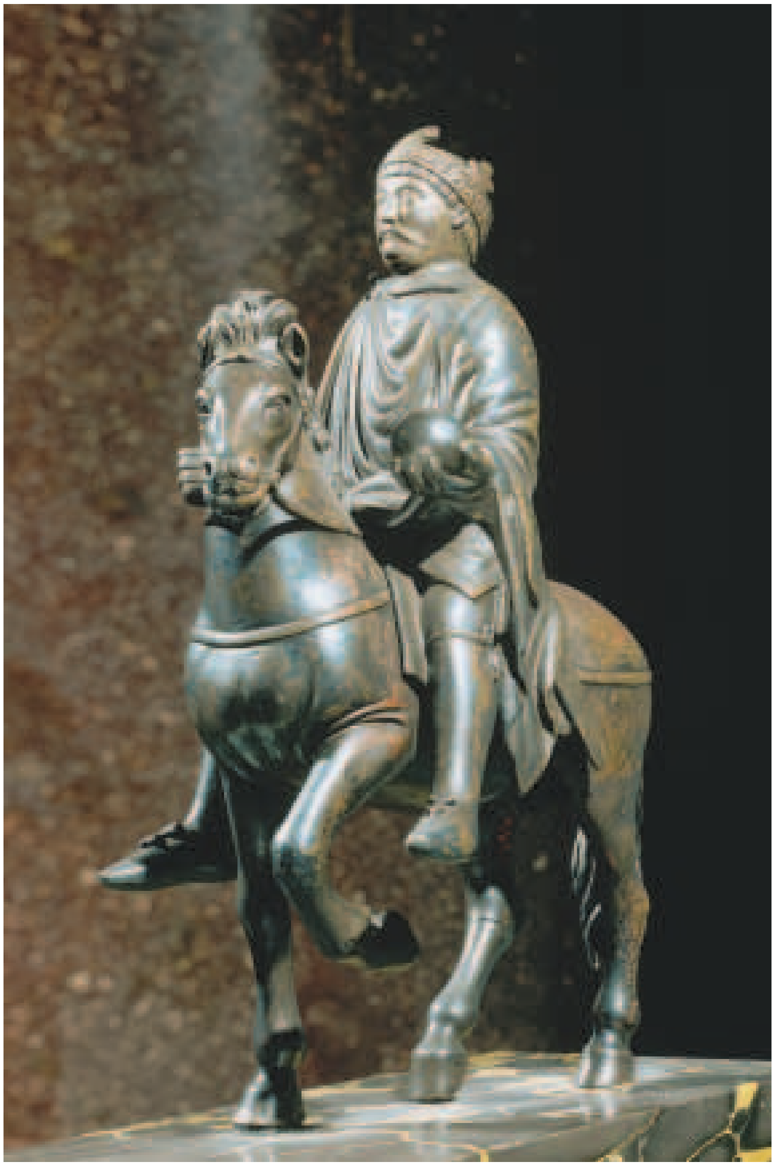
The fall of Rome is considered the start of the Early Medieval period. This was a time of great uncertainty because the strong central government that had assured law and order to all Roman subjects was gone. The period was marked by conflicts, open warfare, and mass migrations of foreigners into and across lands formerly controlled by the Romans. Under these trying conditions, the Carolingian dynasty was founded. Although it survived less than 150 years, this dynasty managed to bring about the revival of a strong, efficient government. Furthermore, it stimulated a renewed interest in learning and the arts.

The Role of Charlemagne

One man was largely responsible for the many accomplishments of the Carolingian dynasty. He was Charles the Great, more commonly known as Charlemagne **(Figure 14.3)**. Already King of the Franks, Charlemagne was crowned emperor by the pope on Christmas Day in the year 800 and became the first of the Holy Roman Emperors.

Charlemagne's domain grew until it included all of the Western part of the old Roman Empire except Britain, Spain, southern Italy, and Africa. His subjects enjoyed an efficient government and a remarkable level of law and order.

Beyond creating a great empire, Charlemagne encouraged learning and the arts. He ordered every monastery and abbey to establish a school where students could learn arithmetic, grammar, and the psalms. His most important achievement, however, may have been the preservation of ancient manuscripts. He invited scholars from England and Ireland to his court to rewrite old texts and prepare new ones. It is to Charlemagne's credit that many of the ancient documents we have today were copied by scholars working under his command.



■ **FIGURE 14.3** Charlemagne was King of the Franks until Pope Leo III crowned him the first Holy Roman Emperor. Under Charlemagne's rule, people throughout western Europe were united by his style of government and by a set of common ideas. **How do you imagine this stability and unity influenced artists and their work?**

Equestrian Statuette of Charlemagne. c. 800. Bronze. Carolingian sculpture. 24 × 17.5 × 9.5 cm (9½ × 6¾ × 3¾″). Louvre, Paris, France.

The center and capital of Charlemagne's empire was Aix-la-Chapelle, now the German town of Aachen. (See map, **Figure 14.2.**) Here he set up his court and tried to restore the splendors of ancient Rome. Statues were brought from Italy, baths were constructed, and a chapel was built **(Figure 14.4)** that closely resembled the famous Roman church at Ravenna (**Figure 13.12,** page 295).

Unfortunately, Charlemagne's empire with its strong central government ended shortly after his death in 814. By the close of the ninth century, civilization in western Europe was in a shambles once again. Weak central government and the need for protection led to the formation of a governmental system known as feudalism.

The Rise of Feudalism

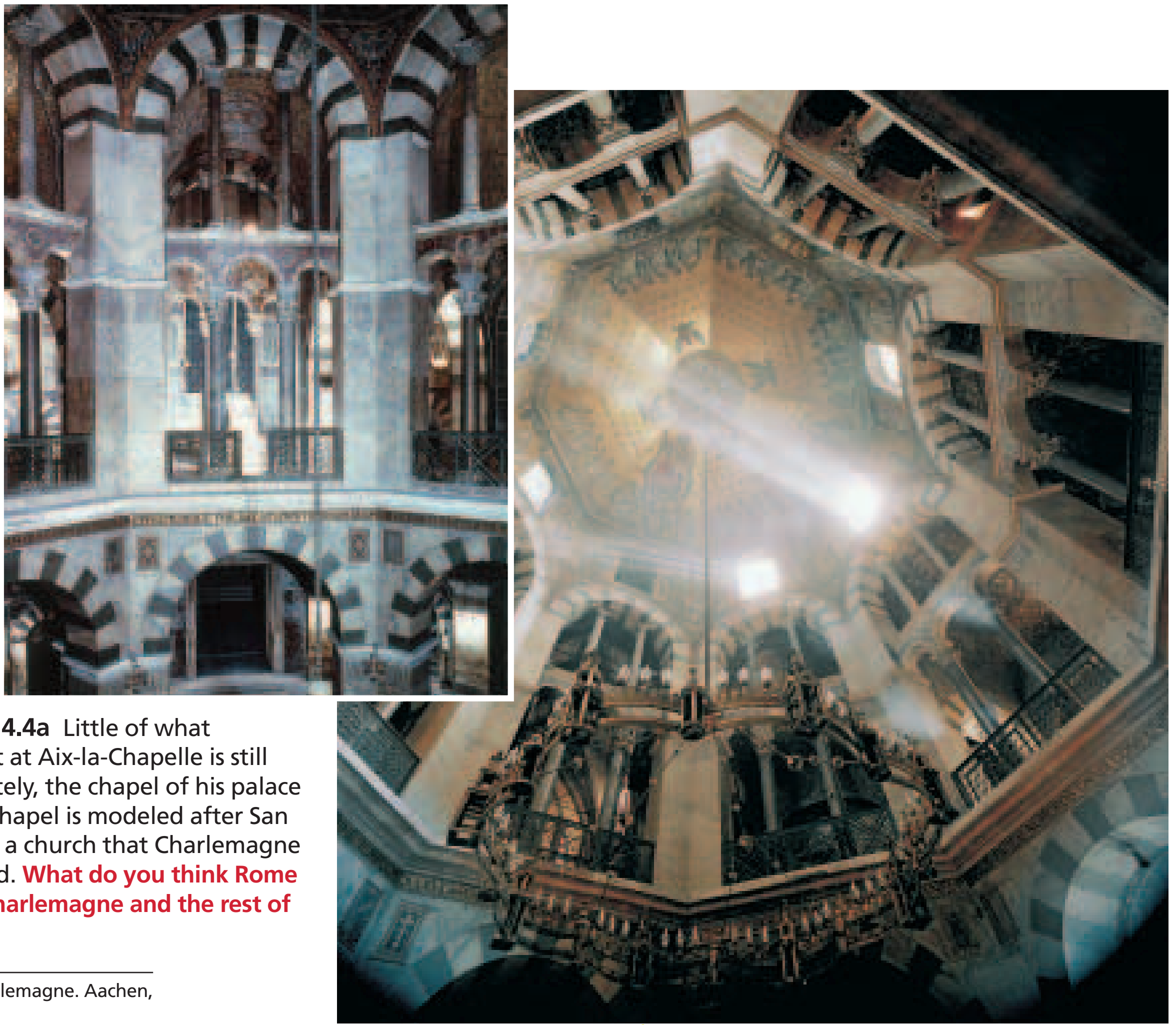
Feudalism was *a system in which weak noblemen gave up their lands and much of their freedom to more powerful lords in return for protection.* The lord allowed the former owner to remain on the land as his administrator. The administrator was the servant, or vassal, to the lord. The vassal pledged his loyalty and military assistance to the lord.

Most of the people, however, were **serfs,** or *poor peasants who did not have land* to give in return for protection. These people worked the land and were handed over with it when the land passed from one nobleman to another.

Churches and Monasteries

Like their early Christian ancestors, Medieval church builders used Roman models. The Roman civic basilica continued to be the most popular type of structure for religious services.

The basilica featured a rectangular plan, which was divided on the inside to form a nave, or central aisle, and two or more side



■ **FIGURE 14.4, 14.4a** Little of what Charlemagne built at Aix-la-Chapelle is still standing. Fortunately, the chapel of his palace is preserved. The chapel is modeled after San Vitale at Ravenna, a church that Charlemagne must have admired. **What do you think Rome represented for Charlemagne and the rest of Medieval Europe?**

Palatine Chapel of Charlemagne. Aachen, Germany. 792–805.

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aisles. Light from windows in the walls of the nave above the side aisles lit the interior of the building. As in early Christian churches, at one end of the nave was the main entrance, and at the opposite end was a semicircular area known as the apse. An altar was placed in the apse in plain view of the people who assembled in the nave.

Changes in Basilica Design

During Charlemagne's time, a few changes were made in the basic plan of the basilica. Some churches were built with a **transept,** *another aisle that cut directly across the nave and the side aisles.* This aisle was placed in front of the apse and extended beyond the side aisles. Seen from above, the addition of this aisle gave the church the shape of a cross.

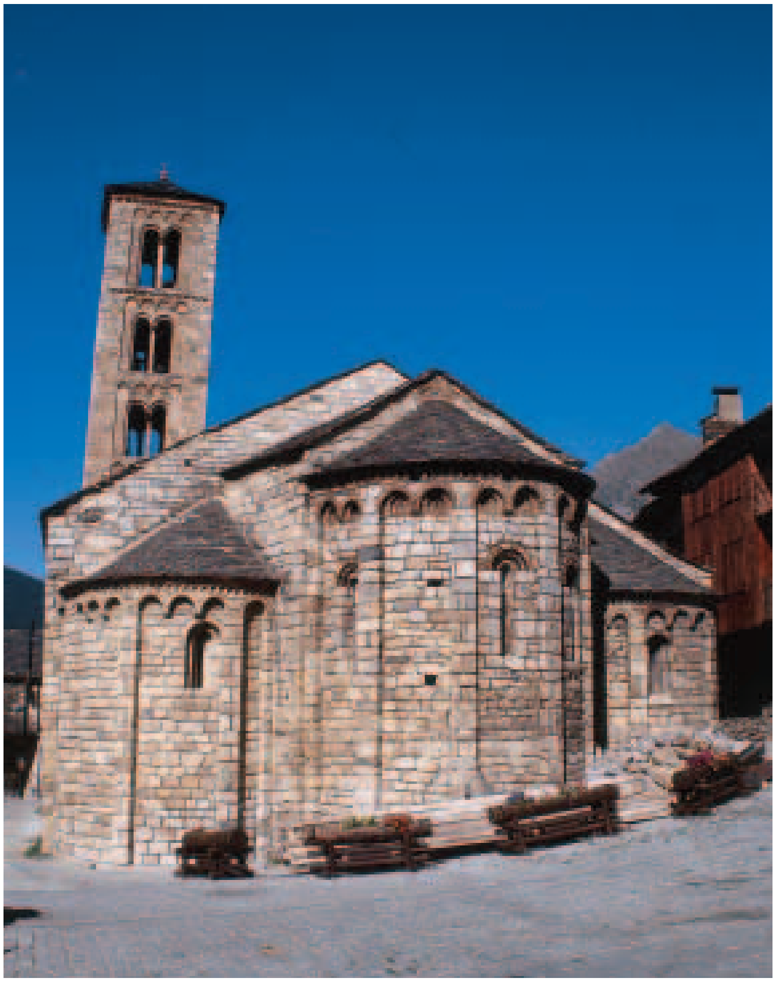
The transept not only increased the space inside the building but also added to its symbolic appearance. Occasionally, towers were also added to the exteriors of the churches **(Figure 14.5).** These towers were to influence church construction in western Europe for centuries.

Unfortunately, most of the churches erected during the Early Medieval period were made of timber. Warfare during the ninth and tenth centuries and accidental fires destroyed most of these. Today only a few heavily restored buildings remain.

The Spread of Monasticism

Throughout the long Medieval period, people labored in the service of learning and art. Many were monks, devoted religious men who lived under a strict set of rules in remote communities called monasteries.

Monasticism refers to *a way of life in which individuals gathered together to spend their days in prayer and self-denial.* It had its roots in the Near East as early as the third and fourth centuries A.D. At that time, some people began to feel that the Church had become too worldly. Eventually, groups of men with the same spiritual goals banded together. They formed religious communities far removed from the rest of society where they spent their lives in quiet contemplation and prayer.



■ **FIGURE 14.5** This Romanesque church can be spotted from a distance because of its campanile, or bell tower. **What does the existence of this church, and another almost like it, in a small remote village tell you?**

Church of San Clemente, Tahull, Spain. 1123.

The Monastery of San Juan de la Peña

■ **FIGURE 14.6**

Monks built their monasteries in remote places, often in deep forests or on the rocky slopes of mountains. Most of the earliest Medieval monasteries have long since crumbled away, but in northern Spain, deep in the forests covering the foothills of the Pyrenees, you can still visit the ruins of the Monastery of San Juan de la Peña (**Figure 14.6,** page 314).

Characteristics of the Monastery Structure

The history of San Juan de la Peña is shrouded in legend, but no legend is more interesting than the building itself. From the

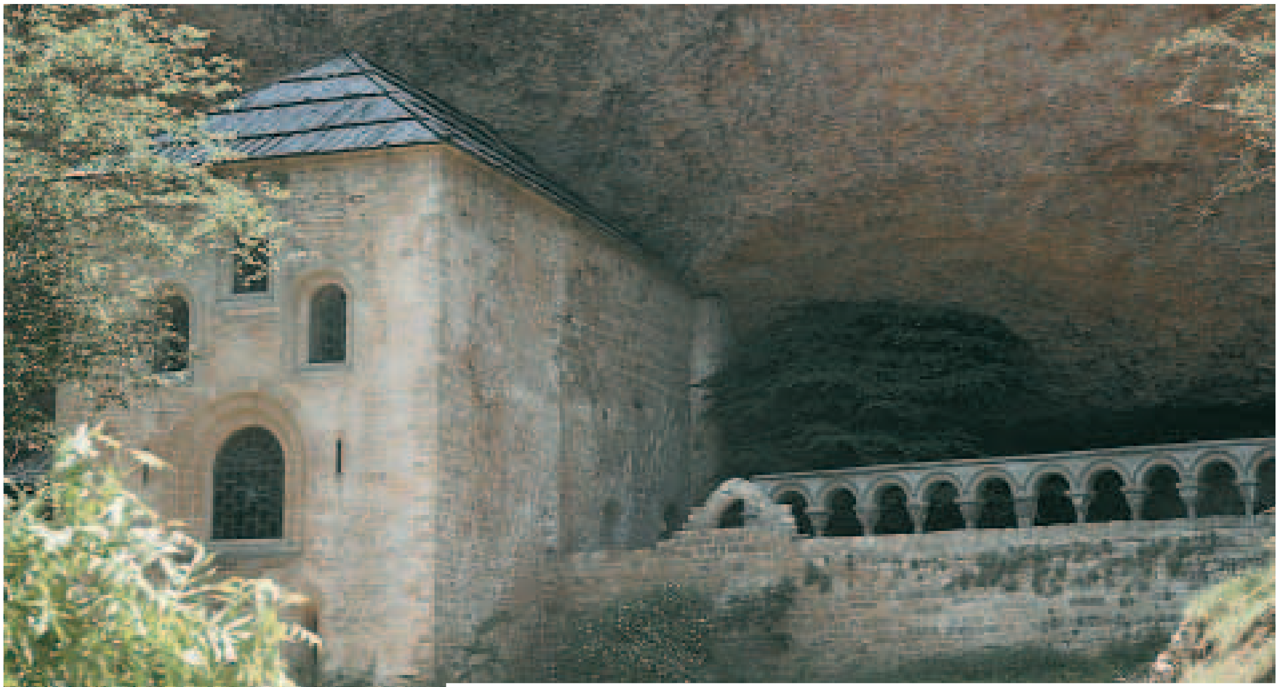


FIGURE 14.6 The ruins of this monastery—now more than 1,000 years old—are isolated and difficult to find. **What does the isolated location of this monastery tell you about the lives and activities of Medieval monks?**

Monastery of San Juan de la Peña. Near Jaca, Spain. c. 922.

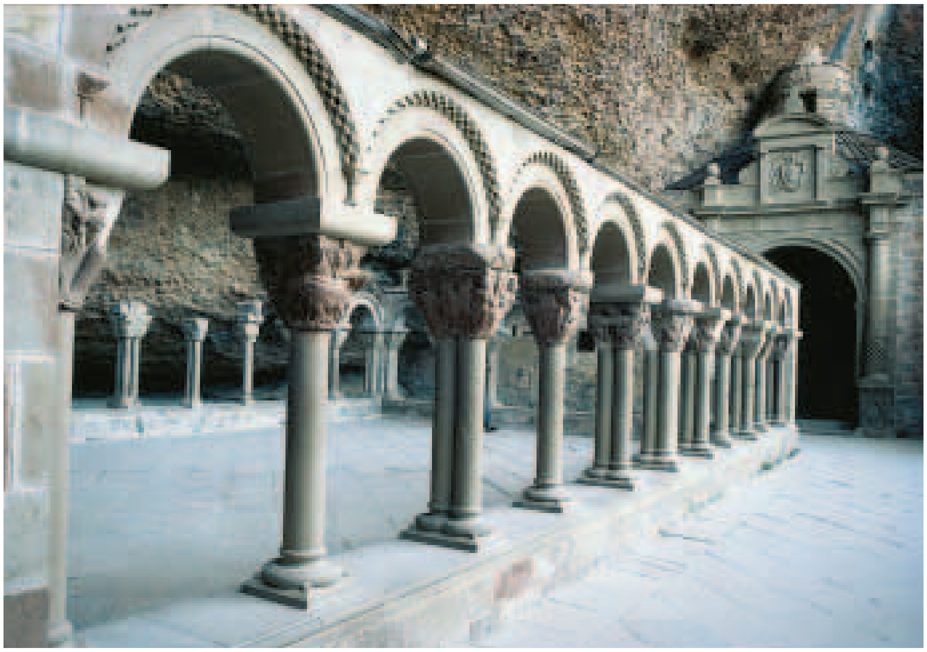


FIGURE 14.7 Cloister. Monastery of San Juan de la Peña. Near Jaca, Spain. Cloister completed in twelfth century.

outside, the thick stone walls and small windows give it the look of a fortress. Inside it is dark and damp. The walls are marked by dark smoke stains from the torches that were once used to light the interior.

A flight of stairs leads to an upper story, where an arched doorway marks the entrance to an open court with the massive, projecting wall of the cliff overhead. This was the **cloister,** *an open court or garden and the covered walkway surrounding it* **(Figure 14.7).** It is as quiet and peaceful now as it was centuries ago when the monks came here to contemplate and pray.

Much emphasis was placed on private prayer and contemplation in the monastery. Typically, this was done in the cloister, where the monks spent several hours each day. In general, the cloister was attached to one side of the church, linking it to the other important buildings of the monastery. Here, in all kinds of weather, the monks came to pray, meditate, and read from books they received from an adjoining library.

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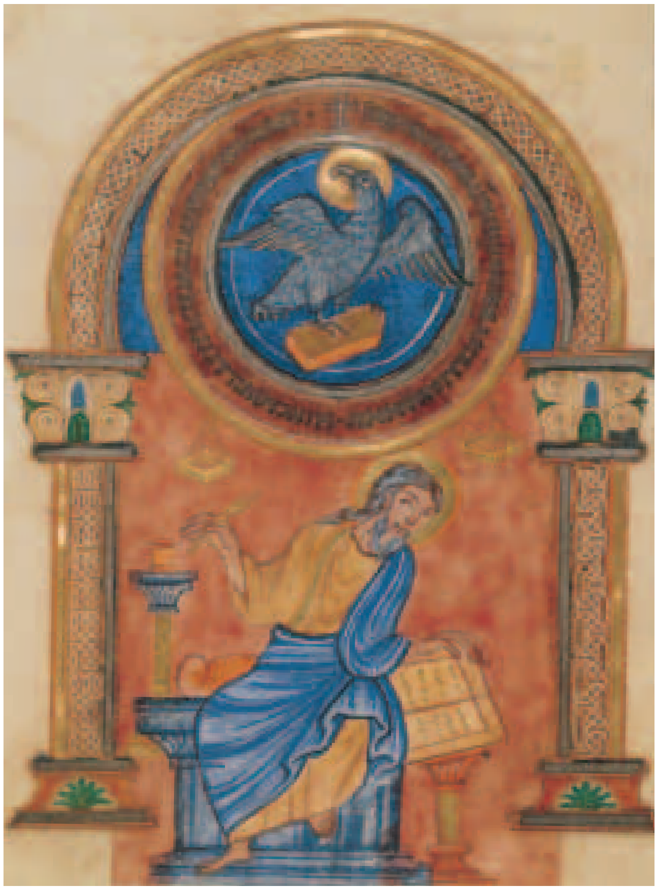
Art of the Early Medieval Period

A Medieval monastic library bore little resemblance to our modern public libraries. It usually was little more than an alcove located off the cloister, and the number of books on its shelves was modest—probably no more than 20.

Manuscript Illumination

■ **FIGURE 14.8**

Perhaps no other art form captures the spirit of the Early Medieval period better than the illuminated manuscript. Until the development of the printing press in the fifteenth century, all books had to be copied by hand. This usually was done by monks working in the monasteries.



■ **FIGURE 14.8** Manuscripts decorated with illuminations like these preserve precious ideas from the past. **What do you think motivated the monks who worked so hard to copy and illuminate Medieval manuscripts?**

St. John, from the Gospels (in Latin). c. 860. The Pierpont Morgan Library, New York, New York.

TIME & PLACE CONNECTIONS

c. A.D. 500 — 1500

Medieval Period

See more Time & Place events on the Time Line, page H11 in your *Art Handbook*

COAT OF ARMS. The coat of arms of a family or royal household contained symbols representing events or strengths of individual families. Often a shield was included, sometimes with animals and decorated with plumes, feathers, and ribbon flourishes. Coats of arms were displayed on shields and flags for identification during battle.

ARMOR. Knights and warriors during the middle ages were required to wear protective metal suiting during attacks and battles. Sheets of metal attached with moveable joints for flexibility and full-face helmets sometimes weighed 80 pounds or more.

ACTIVITY **Illuminated Manuscript.** Choose from these objects and create a manuscript page for each in the style of early Medieval manuscript illumination. Use the beginning letter of the name of the object in the upper left corner of the page, and describe each of the objects pictured.

Monks often decorated manuscript pages with delicate miniature paintings done in silver, gold, and rich colors. For nearly 1,000 years, these **illuminations,** or *manuscript paintings,* were the most important paintings produced in western Europe. (See **Figure 14.1,** page 308.) Illuminated manuscripts were created by dedicated men who worked anonymously to record and illustrate history.

Writing painstakingly in Latin, Medieval monks passed on the ideas of classical writers and church fathers. Often they phrased these ideas in beautiful and complex ways. Like painters, sculptors, and architects, they brought inspiration and skill to their work.

Throughout the Medieval period, manuscripts of the Gospels were illustrated with small paintings of the four Evangelists. A symbol was usually used to help the reader identify each of these Gospel writers. Matthew was symbolized by an angel; Mark, by a lion; Luke, by a bull; and John, by an eagle (**Figure 14.8,** page 315).

St. Matthew

FIGURE 14.9

A painting of Matthew **(Figure 14.9)** from a ninth-century Gospel book created in Reims, France, shows the Evangelist seated before a small writing table. His left hand holds an ink container shaped like a horn, while a quill pen is clutched in the right. This is not a picture of a scholar calmly recording his thoughts and ideas, however. It is a painting of an inspired man frantically writing down the words of God.

The Importance of Illuminations and Other Religious Art

The Church was the center for art and learning as well as religion during the Medieval period. It favored art that could

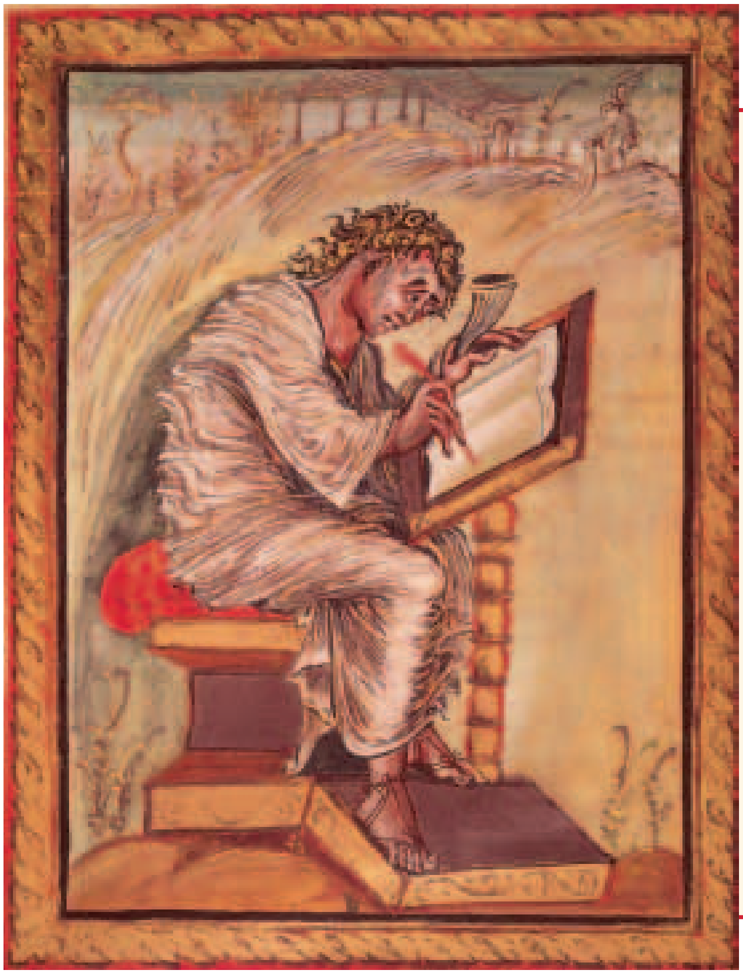


FIGURE 14.9 *St. Matthew,* from the *Gospel Book of Archbishop Ebbo of Reims.* Carolingian Manuscript. c. 830. Approx. 25.4 × 20.3 cm (10 × 8″). Epernay, France.

LOOKING Closely

CREATING THE ILLUSION OF MOVEMENT

Motion, not form, is the focus in this work. The drapery swirls around the figure, while sketchy lines behind seem to push upward. This motion underscores Matthew's excitement as he works furiously at the moment of inspiration to record the sacred message.

- **Identify.** The wide-open eyes, furrowed brow, and rumpled hair indicate Matthew's intense concentration. His huge, clumsy hand guides the pen rapidly across the pages of his book.
- **Interpret.** An angel, Matthew's symbol, reads the sacred text from a scroll. It is Matthew's responsibility to pass these words on to the world. His expression and actions show that he is painfully aware of this responsibility.

FIGURES 14.10 and 14.11 These are two scenes from the story of Adam and Eve. In the first scene, God is looking for Adam and Eve, who cover their ears and try to hide from him. In the second, an angel drives them from the garden of paradise. Adam and Eve clasp their hands and look heavenward for forgiveness. **Did you find the story illustrated by these relief carvings easy to understand? What expressive qualities do the works possess?**

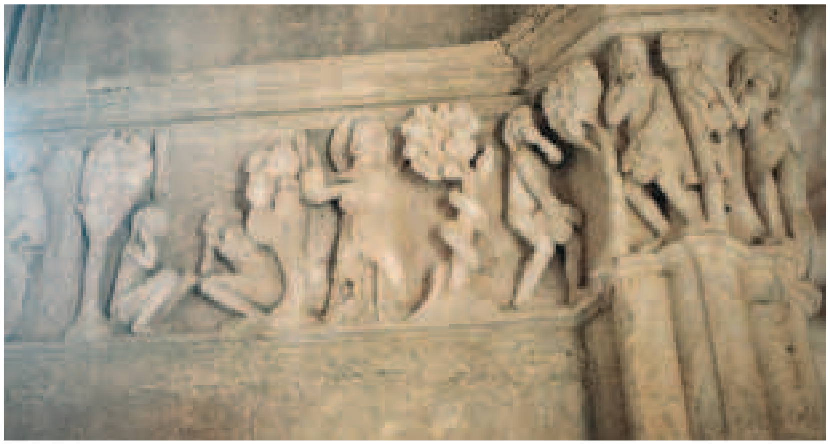


FIGURE 14.10 *Adam and Eve Eating the Forbidden Fruit.* Relief carving on a capital from the cloister, Santes Creus Monastery. Near Tarragona, Spain. Twelfth century.

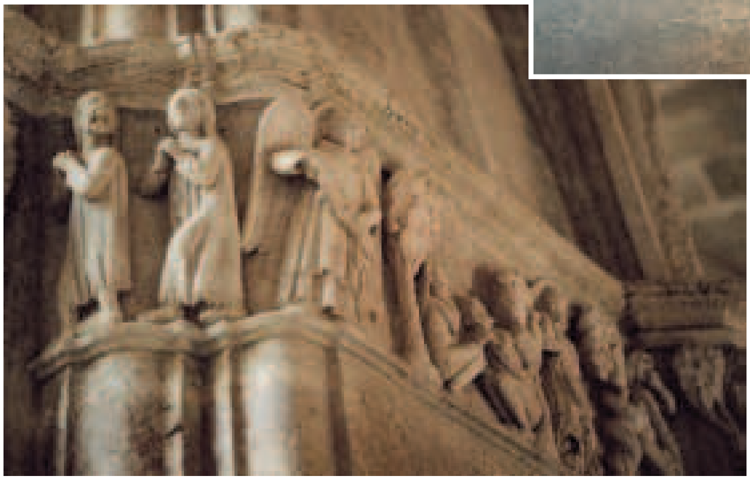


FIGURE 14.11 *Adam and Eve Banished from the Garden of Eden.* Santes Creus Monastery. Near Tarragona, Spain. Twelfth century.

teach and inspire the people in their faith. The written portions of manuscripts were meant for the few people who could read, whereas the illustrations were intended for those who could not. The messages presented in the illustrations had to be simple and familiar so everyone could understand them. The pictures often told the same Scripture stories that the people heard every Sunday in church sermons. These stories were also expressed in carvings and reliefs (**Figures 14.10** and **14.11**).

LESSON ONE REVIEW

Reviewing Art Facts

1. **Define** What is monasticism? Where and when did it originate?
2. **Describe** Name and describe the decorations used on early medieval manuscript pages.
3. **Identify** Give examples of symbolism used by manuscript illustrators.
4. **Explain** What type of art did the Church favor during the Medieval period?

Visual Arts Journal

Communicating Ideas The art of the Early Medieval period is defined by works that could teach and inspire the faithful. The creation of illuminated manuscripts was a very important part of this tradition. The illuminations could enhance and reinforce the teachings of the church in a simple way that everyone could understand.

Activity Examine the illuminations in your text (Figures 14.8, 14.9) and in other resources. Choose a page in your journal and create an illumination about you, your interests, or your family. Display your illumination along with a written explanation.

ART Online Visit art.glencoe.com for study tools and review activities.

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LESSON TWO

The Romanesque Period

Vocabulary

- tapestries
- pilgrimage
- ambulatory
- tympanum

Discover

After completing this lesson, you will be able to:

- Discuss the effects of feudalism on Romanesque architecture.
- Describe the structural changes made in churches during the Romanesque period.
- Explain the importance of the revival of sculpture during the Romanesque period.

The art of the Early Medieval period began to take on new features and abandon others until a new artistic style known as Romanesque emerged. This new style was especially apparent in architecture. Churches began to dot the countryside in greater numbers, and most of these had many features in common.

By the eleventh century, the Romanesque style appears to have been accepted throughout most of western Europe. It continued to thrive until the middle of the twelfth century, when another style, Gothic, appeared on the scene.

The Effects of Feudalism

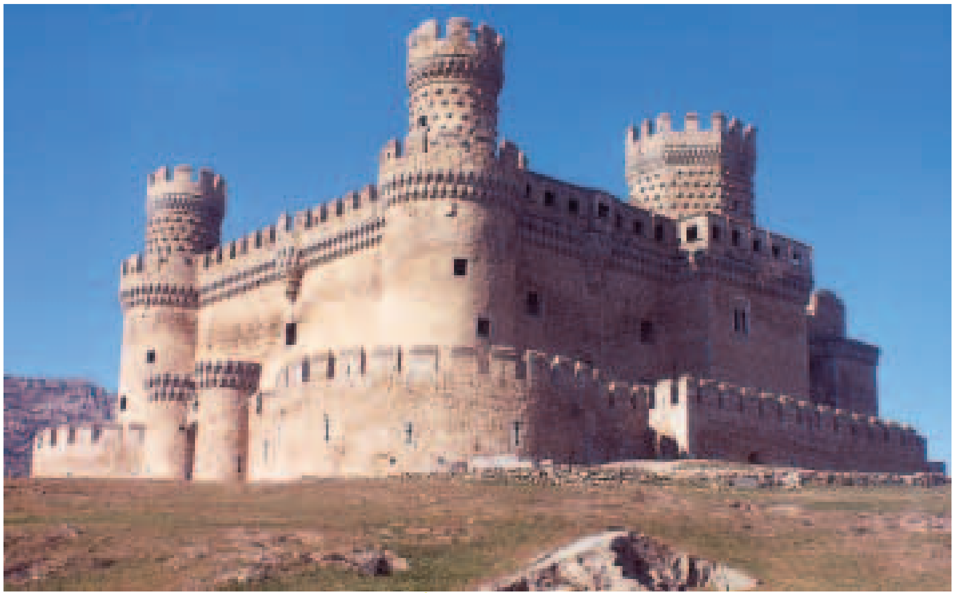
The feudal system, which had developed in the ninth century, reached its peak during the Romanesque period. It contributed to the constant disputes and open conflict that continued to mar the Medieval period.

Under the feudal system, land was the only source of wealth and power, but the supply was limited. Nobles, lords, and kings fought constantly to protect or add to the land under their control.

Castles

■ **FIGURE 14.12**

With warfare unchecked, nobles found it wise to further fortify their dwellings. Towers of stone were built by the late eleventh century, and by the twelfth century the now-familiar stone castle **(Figure 14.12)** had evolved. With its tower, walls, moat, and drawbridge, the castle became the symbol of authority during the Romanesque period.



■ **FIGURE 14.12** Notice the thick walls of this castle, without windows that might provide light and ventilation for the inhabitants. **What do you imagine life was like for the people who lived in this kind of castle?**

Castle of Manzanares el Real. c. thirteenth century. Province of Madrid, Spain.

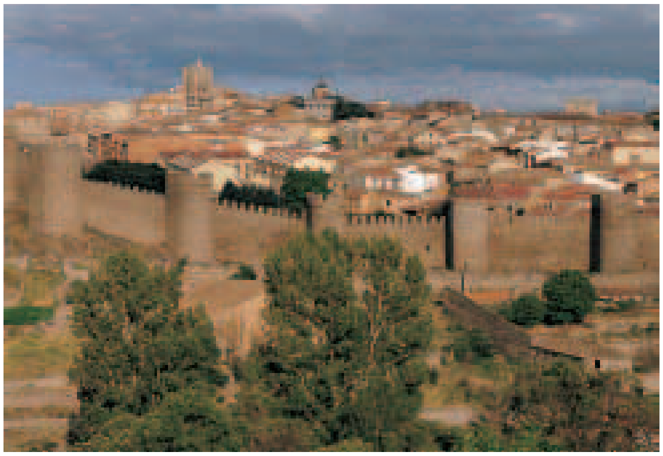


FIGURE 14.13 Walls like this were built to provide protection for the inhabitants of cities during the Romanesque period. **How has this old city wall been incorporated into the modern community?**

City Wall, overlooking River Adaja. Avila, Spain. Eleventh century.

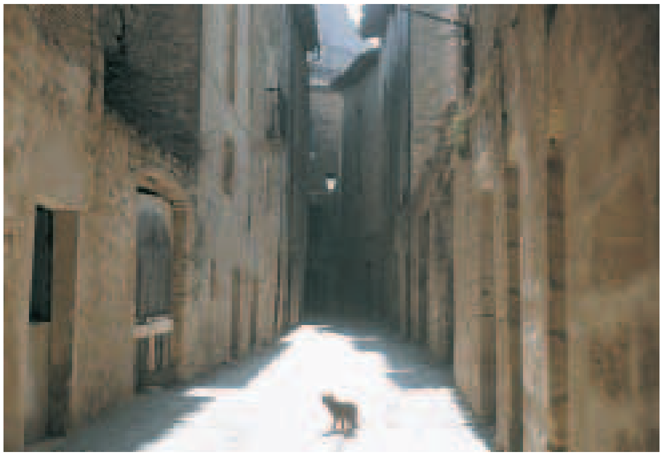


FIGURE 14.14 Narrow, dark street in Viana, Spain.

Life in the Castles

A noble's castle could hardly have been a comfortable place. Its main purpose was defense, and this eliminated the possibility of windows. The thick outer walls were pierced only by narrow slots through which archers could fire on attackers. Stairs were steep and passageways dark and narrow.

The drafty rooms were usually sparsely furnished and lacked decoration. Occasionally **tapestries,** *textile wall hangings that were woven, painted, or embroidered with colorful scenes,* were hung to keep the dampness out. In cold weather, the only warmth came from fireplaces; the largest fireplace was in the great hall, where family members gathered and meals were served.

The Growth of Cities

Castles remained important as long as the feudal system flourished, but the growth of trade and industry in the thirteenth century brought about an economy based on money rather than land. Cities sprang up, and castles became more and more obsolete.

The still unsettled times made it necessary to erect barricades around the towns. Wooden walls were used at first, but these were replaced during the twelfth and thirteenth centuries by more sturdy stone barricades. An early example of such a stone wall surrounds the historic city of Avila in Spain **(Figure 14.13).** Often referred to as one of the most ambitious military constructions of the Middle Ages, it measures more than 1.5 miles and includes 88 towers and nine gates.

Town walls succeeded in keeping out intruders, but they created problems as well. As more people moved into a town, space ran out and overcrowding resulted. To solve this problem, buildings were built higher, sometimes reaching seven stories or more. The space inside was increased by projecting each story out over the street. Of course, this method of construction made the narrow streets below very dark **(Figure 14.14).**

Romanesque Churches

All the towns had one thing in common: In the center of each stood a church. During the Romanesque period, the Church increased its influence on the daily lives of the people. It offered comfort in this life and, more importantly, it provided the means to salvation in the next. The richly decorated stone churches of the eleventh and twelfth centuries are a testimony to the power of the Church, the faith of the people, and the skill of the builders.

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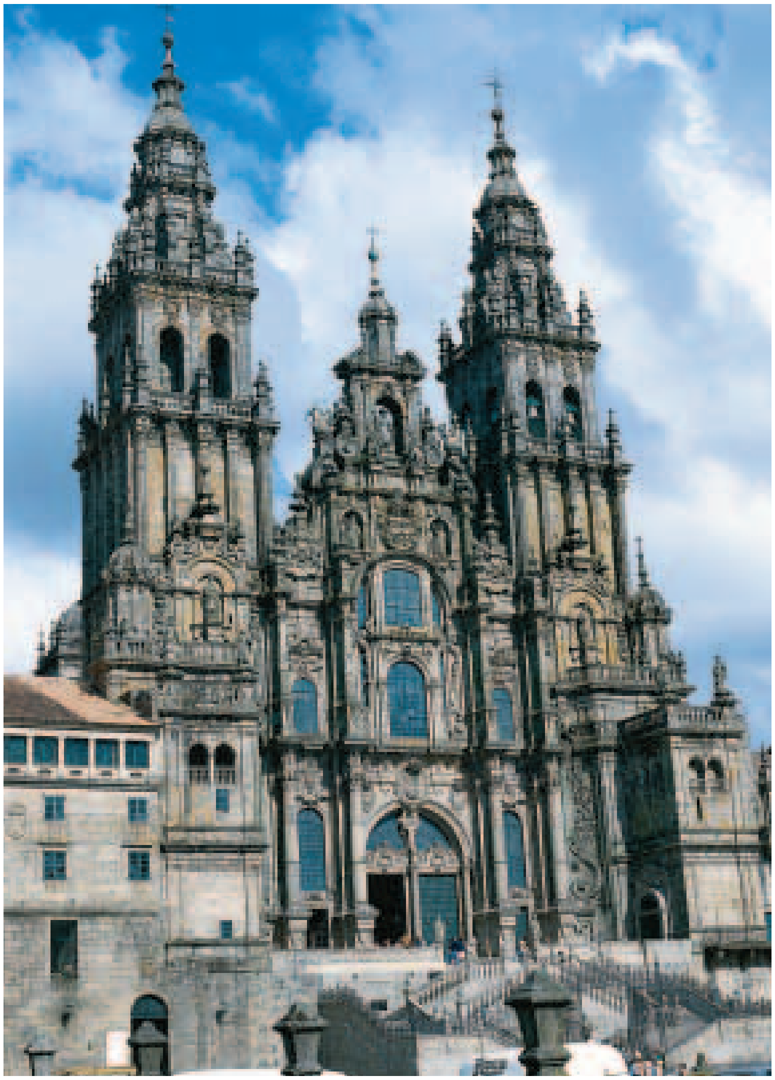

FIGURE 14.15 This famous cathedral was the destination of many pilgrimages. **Why did so many people undertake pilgrimages during the Romanesque period? How do you think the experience affected them?**

Cathedral of Santiago de Compostela, Spain. Eleventh to thirteenth centuries.

Pilgrimage Churches

FIGURE 14.15

The Church at this time placed great importance on piety and encouraged people to take part in pilgrimages. A **pilgrimage** is *a journey to a holy place.* These journeys were a visible sign of religious devotion. People banded together and traveled to pay homage to saints and relics in far-off churches.

Worshipers believed that praying before the sacred remains of a saint could assure a plentiful harvest, cure diseases, solve personal problems, and secure the promise of eternal salvation.

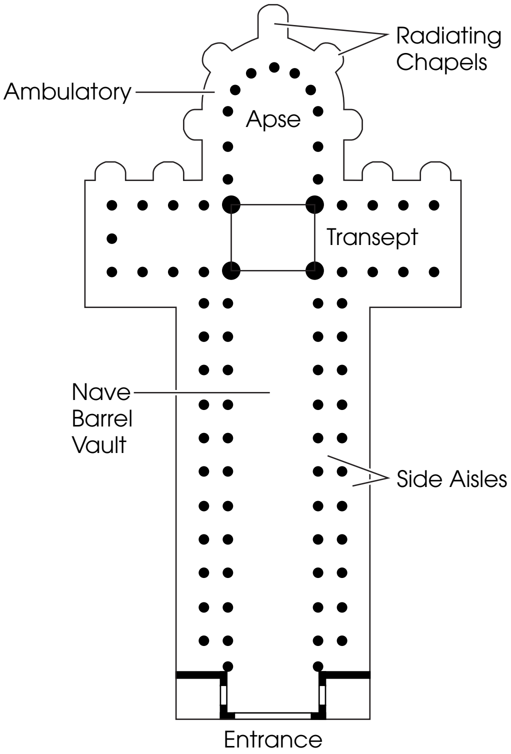

FIGURE 14.16 Plan of a Romanesque Church.

The Holy Land and Rome were the destinations of many early pilgrimages. The long journey to the Holy Land was dangerous, however. A pilgrimage to the shrine of St. James at the Cathedral of Santiago de Compostela **(Figure 14.15)** in northwest Spain became an acceptable substitute, and churches and shelters were soon being built along this pilgrimage route in southern France and northern Spain. Builders continued to use the Roman basilica plan, but the churches were made larger to hold the great number of pilgrims that visited them.

Modifications to Church Design

FIGURE 14.16

To increase the size of a Romanesque church, builders extended both the nave and transept and added two more aisles, one on each side **(Figure 14.16).** They often added an **ambulatory,** *an aisle curving around behind the main altar,* which made it easier for religious processions and groups of pilgrims to move about inside the building.

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To accommodate the many priests who were required to say Mass every day along the pilgrimage routes, additional altars were placed in small curved chapels built along the transept and the ambulatory. The chapels, projecting out from the building, became a familiar part of Romanesque churches **(Figure 14.17).**

Building stone roofs for these huge Romanesque churches posed a serious problem. The Roman technique of using a series of round arches to construct a barrel vault (Figure 9.8, page 197) provided a solution. Thick, solid walls and huge pillars were needed to support the heavy stone roofs.

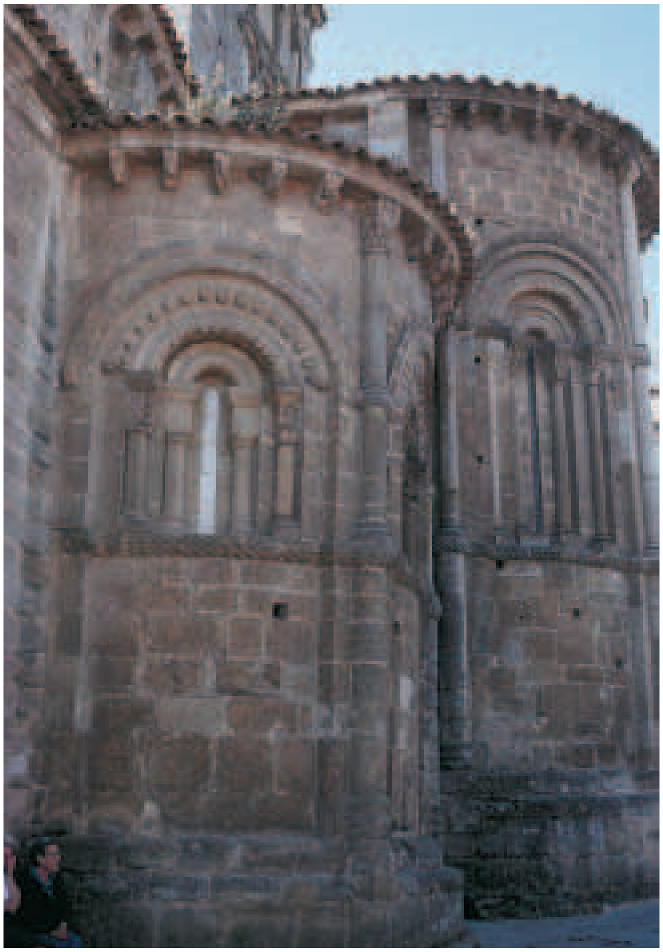


FIGURE 14.17 Chapels projecting outward from churches were a familiar feature of Romanesque architecture. **What practical requirements made this architectural feature a necessity?**

Santillana del Mar Collegiate Church, apse exterior. Spain. c. Twelfth century.

The Church of Saint Sernin in Toulouse

FIGURE 14.18

It was in France that the Romanesque style reached its peak in architecture. Perhaps no structure better illustrates this style than the Church of Saint Sernin in Toulouse **(Figure 14.18).** Outside, this church appears large and solid. It is no wonder that churches like this came to be known as fortresses of God.

Inside, the church is spacious but dark and gloomy. A few steps lead down into the wide nave; on either side are two other aisles. Massive, closely spaced piers line the nave and separate it from the aisles on either side. These form a majestic arcade of arches leading from the main entrance to the altar at the far end of the church (**Figure 14.19,** page 322). Above, barely visible in the dim light, is the rounded ceiling of the barrel vault. The nave, side aisles, transept, apse, and ambulatory are easily identified. A sketch of the building would reveal that the church is laid out in the form of a huge cross.

Many feel that the overall impression of Saint Sernin is one of quiet strength and dignity. The church is simple and direct. With its massive walls, small windows, and durable tower, it has the look and feel of a stone castle.

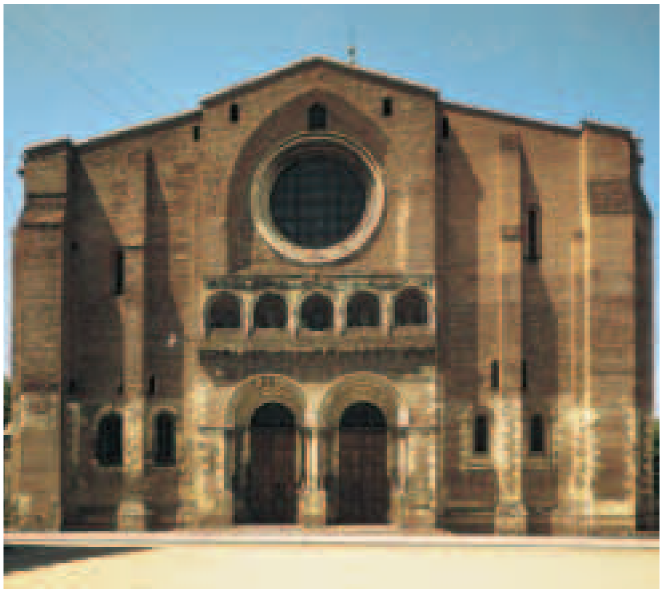


FIGURE 14.18 The solid exterior of this church may remind visitors of a castle. **Based on this exterior, what kind of interior would you expect?**

Saint Sernin. Facade. Toulouse, France. c. 1080–1120.

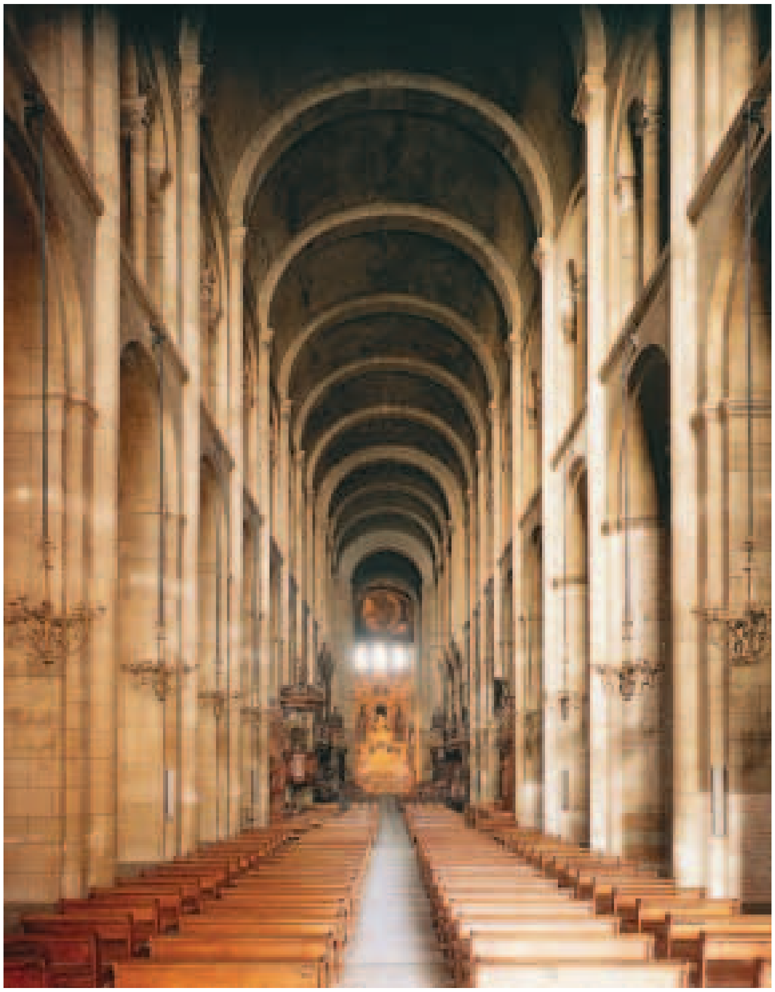


FIGURE 14.19 The simple interior of the church was lit only by small, high windows and rows of flickering candles. **How well do you feel this interior matches the exterior of the church (Figure 14.18)? How is the viewer's eye directed to the apse? What is placed there?**

View of central nave, interior of Saint Sernin. Toulouse, France.

The Revival of Sculpture and Painting

The revival of the sculptor's craft was one of the important achievements of the Romanesque period. Many of the churches along the pilgrimage routes used relief sculptures as another way to teach the faith to people, many of whom were illiterate. Like manuscript illustrations, these stone carvings reminded people of the familiar stories from Scripture.

Two architectural features were found to be ideal places for relief carvings: the **tympanum,** the *half-round panel that fills the space between the lintel and the arch over the doorway of the church* **(Figure 14.20)** and the capitals of columns inside.

The tympanum on the exterior of the church was an area to which people naturally lifted their eyes as they entered the building. It was a perfect location for relief sculpture. The shape of the tympanum seemed to demand a large figure in the center, which became the focus of attention. Smaller figures were placed on either side of this central figure. A subject such as the *Last Judgment* **(Figure 14.21)** was especially well suited for this arrangement.

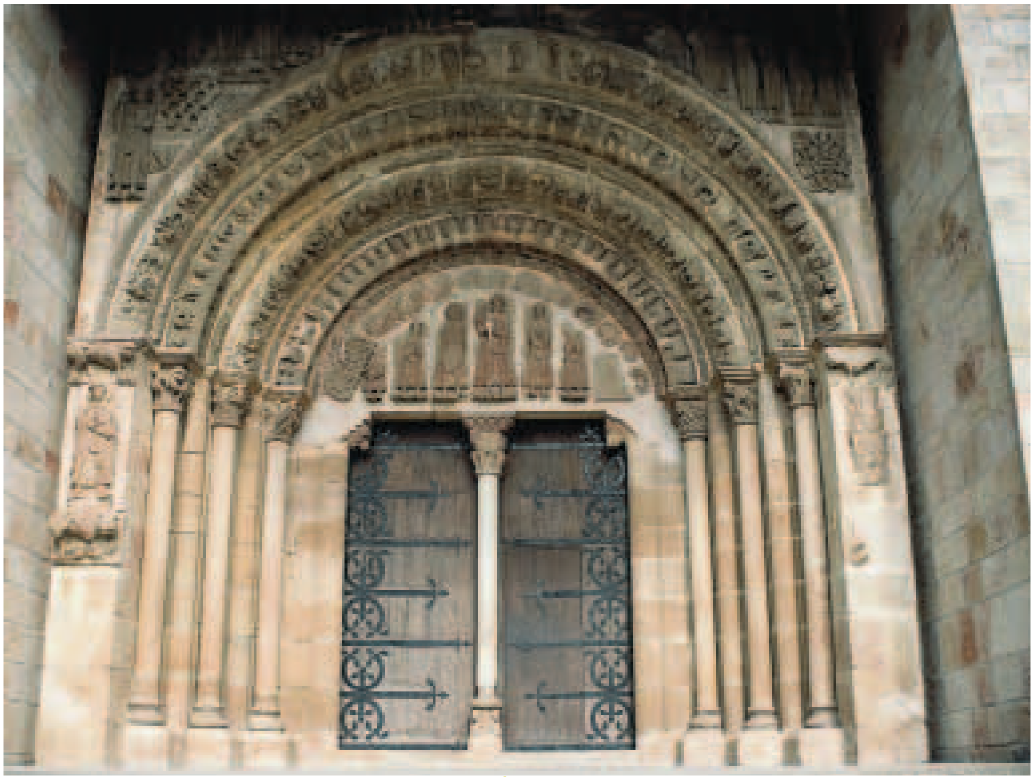


FIGURE 14.20 Stories and scenes carved in the tympanum would be seen by everyone who entered the church. **What do you imagine was the main motivation of artists who carved relief sculptures on a church tympanum? What type of balance is used in this tympanum design?**

West portal and tympanum, Leyre Monastery. Province of Navarra, Spain. Twelfth century.

Styles Influencing *Styles*

ROMAN TO ROMANESQUE Just as Roman artists used relief sculpture on the triumphal arch to honor important and victorious personalities, Romanesque carvers filled the tympanum with sculptures representing important figures.

The Arch of Constantine **(Figure 14.21a)** depicts the victories of Constantine I. Relief carvings that appear on the arch show the emperor as the largest and most important of the figures.

Emphasis is used in the Romanesque tympanum **(Figure 14.21b)** to show the important figures. The large figure in the center represents God the Father. Angels trumpet the news that the final judgment has arrived. He welcomes the chosen on his right, but his left arm points down, condemning the sinners on his left. The chosen stand upright. The sinners fall—or are pulled—to their doom.

The row of figures below includes Mary with the Christ Child in the center. The 12 apostles stand on either side. St. Michael weighs souls to determine who is worthy to enter heaven.

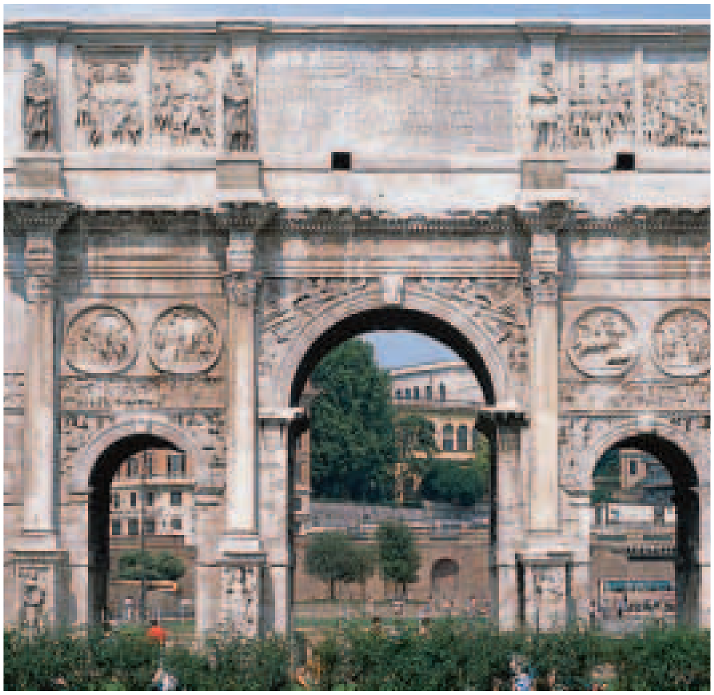


FIGURE 14.21a Arch of Constantine, Rome, Italy. A.D. 312–15.

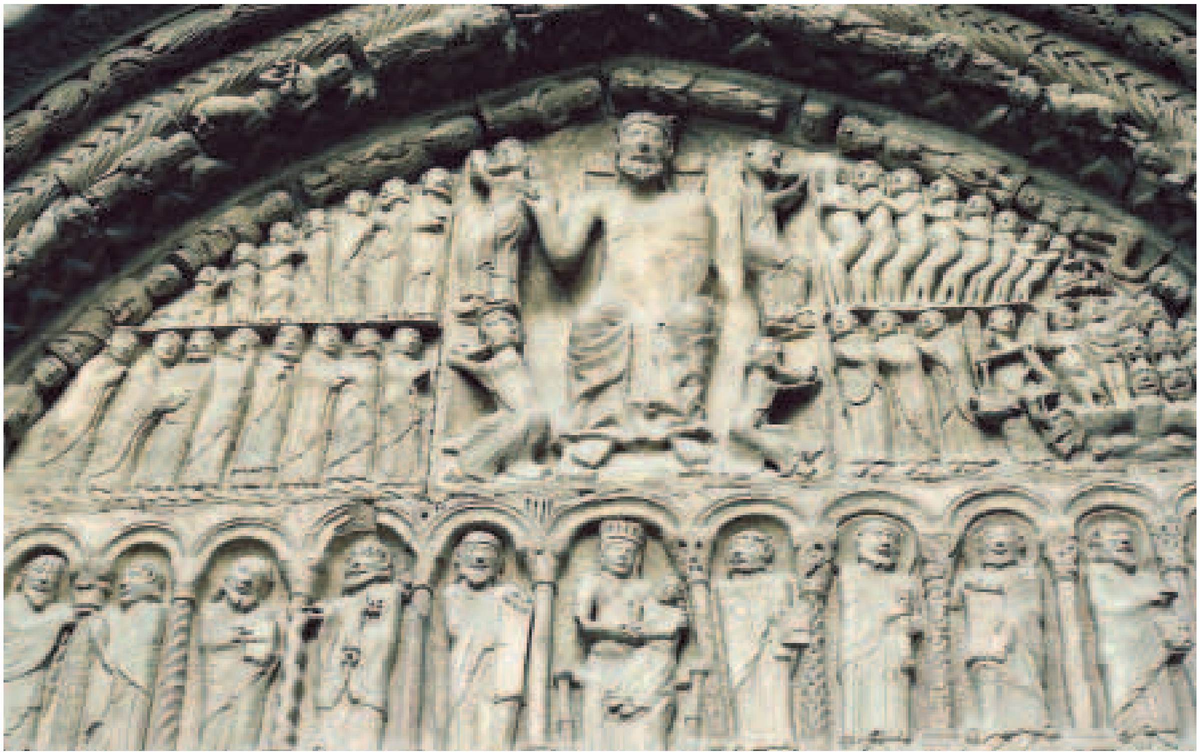
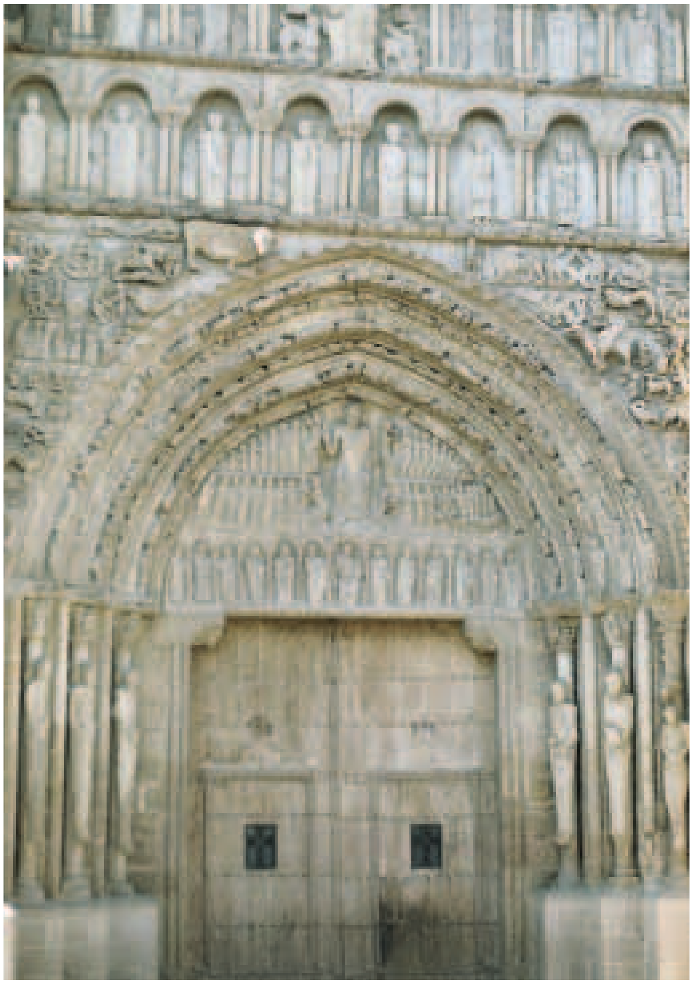


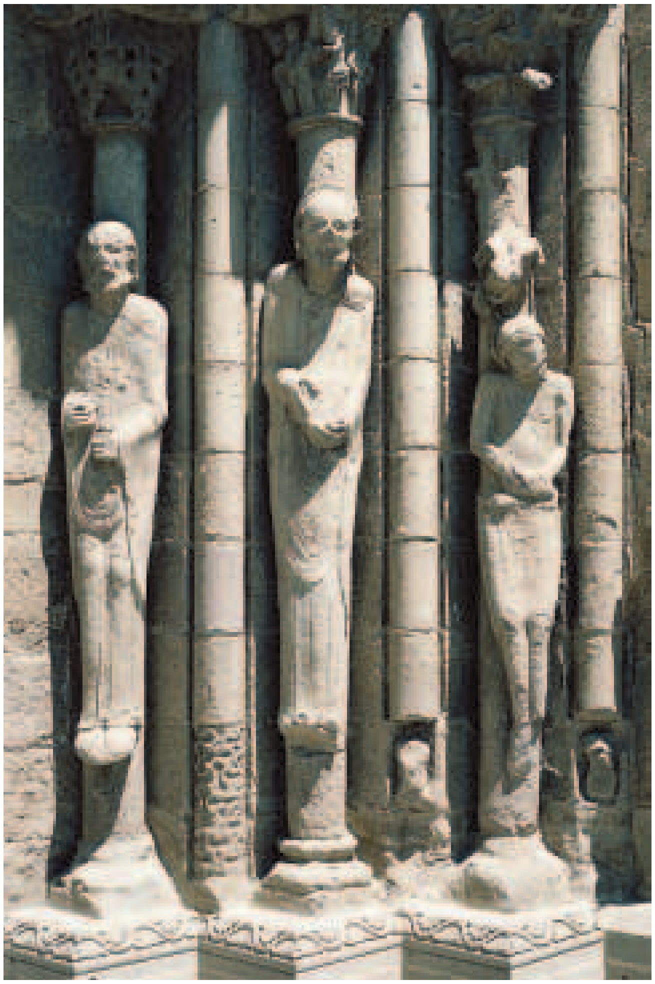
FIGURE 14.21b

Last Judgment. Tympanum, Church of Santa Maria. Sangüesa, Spain. Twelfth to thirteenth centuries.



■ **FIGURE 14.22** Romanesque church façades like this one were known as Bibles in Stone. **How can you explain that term? What made this kind of Bible in Stone necessary?**

Santa Maria façade. Sangüesa, Spain. Twelfth to thirteenth centuries.



■ **FIGURE 14.23** Notice how the figures have been elongated to fit into the spaces between the columns. **What messages do you think these figures were intended to convey to worshipers?**

Portal sculpture. Santa Maria façade. Detail, Judas. Sangüesa, Spain. Twelfth to thirteenth centuries.

Church of Santa Maria

■ **FIGURES 14.22 and 14.23**

Efforts were made to fit as many stories as possible into the space available on the front of Romanesque churches. This was the case at Santa Maria in Sangüesa **(Figure 14.22).** There you even find one of the few carvings of the hanged Judas, as shown in **Figure 14.23.** Judas is the figure to the far right in the bottom row of figures that flank the door on either side.

Most of the carvings on Romanesque churches illustrated scenes from the lives of saints. A relief from the façade of San Miguel in Estella, Spain **(Figure 14.24),** illustrates the biblical story of the three Marys at the tomb of Christ. An angel informs them that Christ has risen, while his companion offers proof by pointing to the empty tomb. The figures project only slightly from the wall, giving the work a flat appearance.

Capital Decoration

Inside churches and in cloisters, the capitals of columns were another excellent place for carvings. Here, where the weight of the ceiling was met by the upward thrust of columns, the roving eyes of the faithful came to rest. Many Medieval sculptors served their apprenticeships by carving these capitals with biblical scenes, human figures, birds, and

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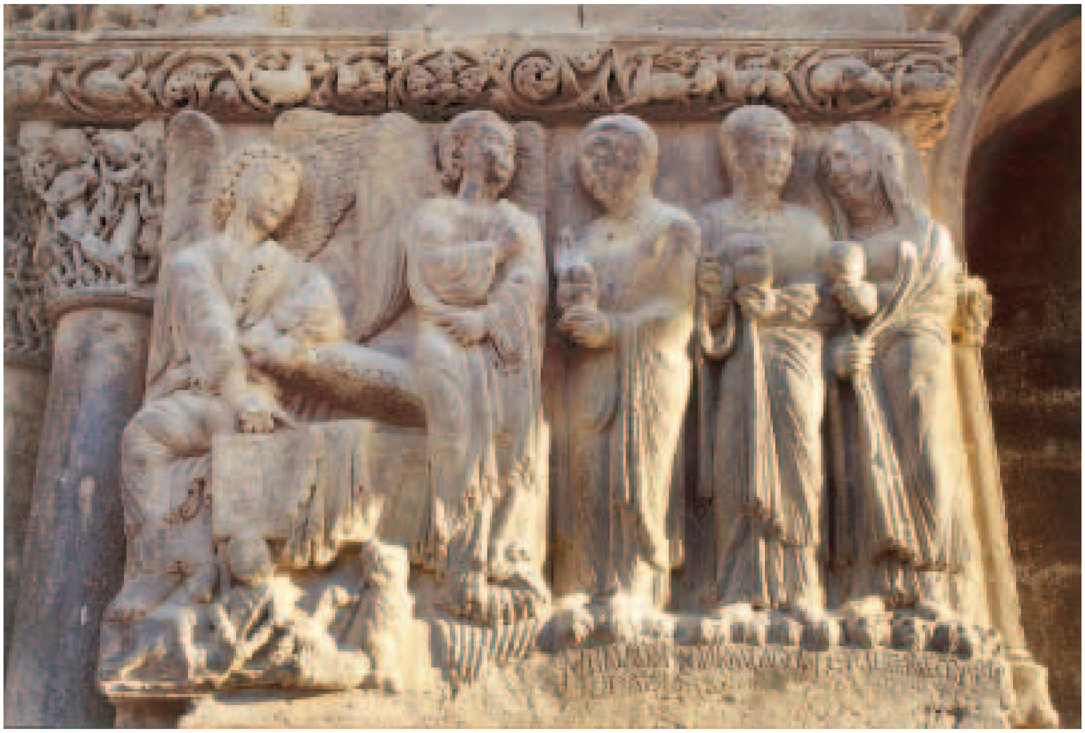

FIGURE 14.24 Notice that one of the angels has raised his hand. This gesture was often used in medieval art to portray a figure speaking. What do you think he is saying? **Do the figures in this work look solid and three-dimensional or flat and decorative?**

The Three Marys at the Tomb. Relief carving from the north portal, San Miguel. Twelfth century. Estella, Spain.

animals. Once they had developed their skills, they moved on to carving larger scenes.

Romanesque capitals are often a curious mixture of skilled craftwork and quaint storytelling. For example, in a capital relief carving in the cloister of the cathedral at Tarragona, Spain (**Figures 14.25** and **14.26**), rats carry a "dead" cat to its grave. The wily cat, however, is only pretending to be dead as it is carried on the litter. In the next panel, it jumps up to claim its careless victims. Some claim this carving is a rare example of Medieval humor. Others suggest it was inspired by an old Spanish proverb: The mouse is wise, but the cat is wiser. Then again, it may be a reference to the resurrection, indicating that Christ's return from the dead will result in the destruction of his enemies.

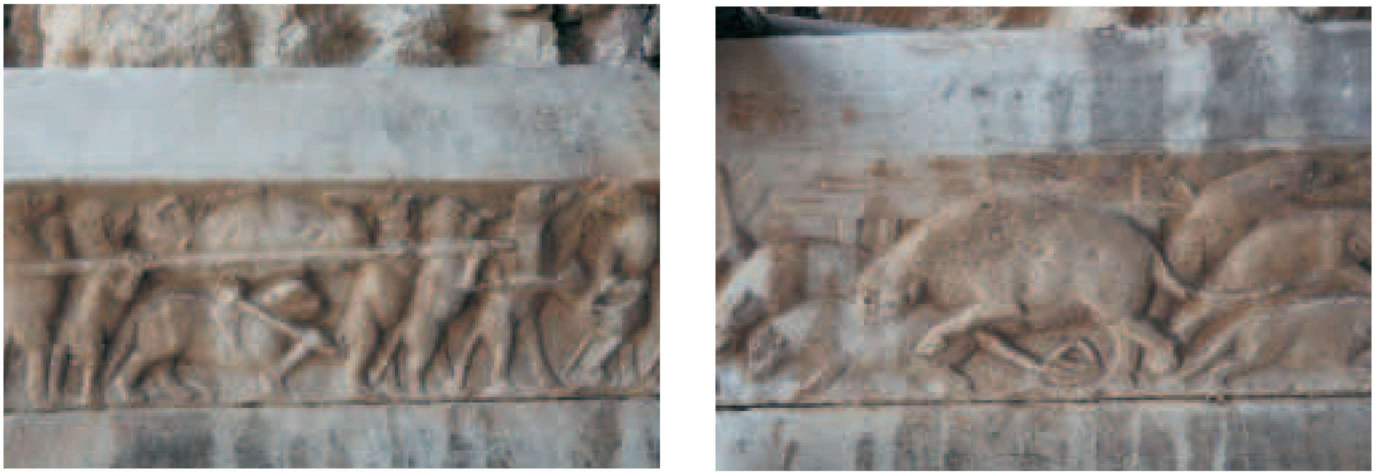

FIGURE 14.25 and FIGURE 14.26 There are two scenes to the story being told here. **Reading from left to right, what is happening in each scene?**

Left and right views of capital relief carvings from the cloister, Cathedral at Tarragona, Spain. Twelfth to thirteenth centuries.

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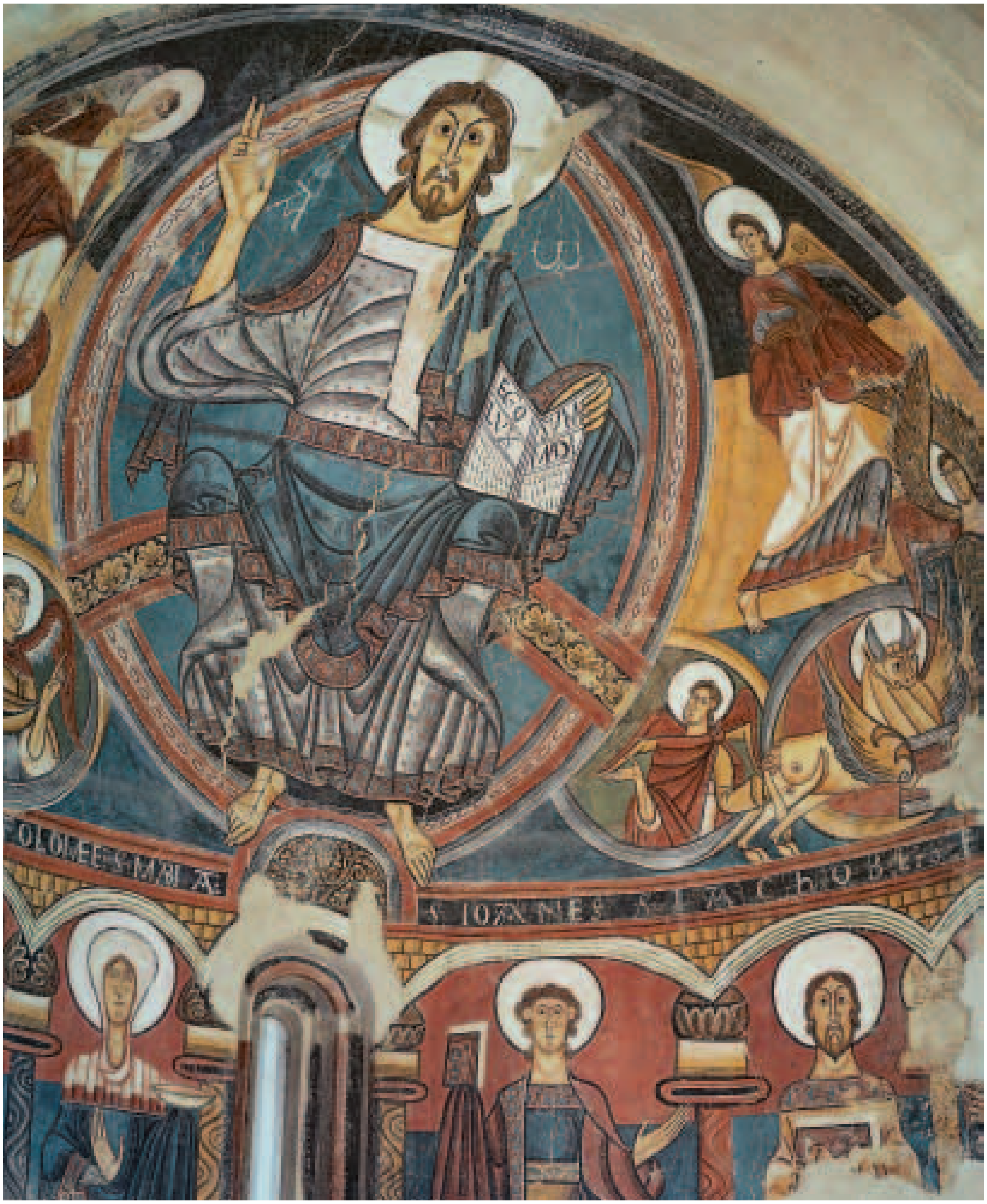

FIGURE 14.27 This painting shows Christ with his right hand raised in blessing, while his left holds an open book proclaiming his title as Supreme Ruler. He is surrounded by the four Evangelists. **Do you think this is a successful work? Would you support your decision by referring to the literal, design, or expressive qualities?**

Christ in Majesty. Wall painting from San Clemente. Romanesque Catalan fresco. Tahull, Spain. Twelfth century. Museo de Arte de Cataluna, Barcelona, Spain.

Church Wall Paintings

Large paintings decorating the inside walls of churches were also done during this period. Artists often were required to fit their paintings into a specific area. At San Clemente in Tahull, Spain, the painter took a familiar Byzantine theme and tailored it to fit within the apse of the church **(Figure 14.27)**.

As Ruler of the Universe, Christ is seated on an arch representing the sphere of the universe with his feet resting on a semicircular shape. A bold use of line, brilliant colors, and a sensitive feeling for pattern are reminders of the manuscript illuminations produced during the same time. It is likely that many works like this one were painted by artists who also decorated the pages of Medieval manuscripts.

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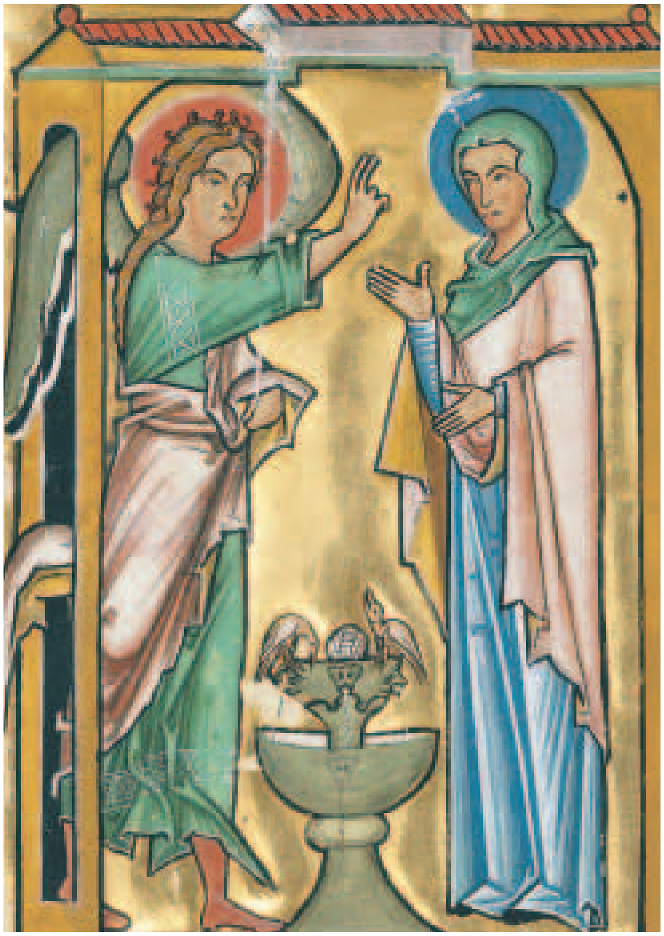
Illuminations in Religious Manuscripts

Illuminations in religious manuscripts continued to be an important form of painting throughout the Romanesque period. The flattened look seen in figures carved in stone is even more obvious in these paintings. There are no shadows and no suggestion of depth.

Common Features of Romanesque Paintings

Certainly Romanesque painters possessed the skill to reproduce more accurately what they saw, but they chose not to do so. They were concerned primarily with the presentation of easy-to-understand religious symbols, not with the imitation of reality. This flattened quality is evident in an illumination from a gospel produced around the middle of the twelfth century in Swabia, a small territory in southwest Germany **(Figure 14.28).** Here an angel appears before a woman who raises her hands in surprise.

Followers of the Christian religion had no difficulty recognizing this scene as the Annunciation. The angel, with his hand raised to show that he is speaking, has just announced to Mary that she is to be the mother of the Savior. The easy-to-read message, flat, colorful shapes, and bold use of line are common features in this and all other Romanesque paintings.



■ **FIGURE 14.28** This illumination tells a familiar Bible story clearly and completely. **How is this work similar to the carved reliefs created during the same period?**

The Annunciation. Leaf from a Psalter. German. Twelfth century. Tempera and gold and silver leaf on parchment. 15.2 × 12 cm (6 × 4¾″). The Metropolitan Museum of Art, New York, New York. Fletcher Fund, 1925. (25.204.1).

LESSON TWO REVIEW

Reviewing Art Facts

1. **Describe** What was the primary purpose of a Romanesque castle?
2. **Explain** Why was it necessary to increase the size of Romanesque churches?
3. **Recall** What part of the church building is the tympanum? Where is it located? Why was this feature added?
4. **Identify** Name two architectural features found to be ideal places for relief carvings.

Beyond the Classroom

Identifying Social and Political Functions The Romanesque period brought architectural changes that spread throughout western Europe. Each town and village had its own church that was the center of life for the people. Many towns had castles nearby to provide protection.

Activity Find examples of castles, churches, and cathedrals in books and other resources. Pay attention to where they are located and what purpose they serve. Locate buildings in your community that serve special functions such as meeting places or places of protection. Draw a diagram of your community indicating locations and purposes of these buildings.

Stepping Back in Time

A medieval monastery in New York City is a peaceful oasis.

The Middle Ages lives in New York City! Visitors to Fort Tryon Park can find a medieval monastery overlooking the Hudson River. This structure is called The Cloisters—a museum run by the Metropolitan Museum of Art. The Cloisters is made up of parts of real medieval cloisters from five monasteries in Europe, and it houses many medieval art treasures.

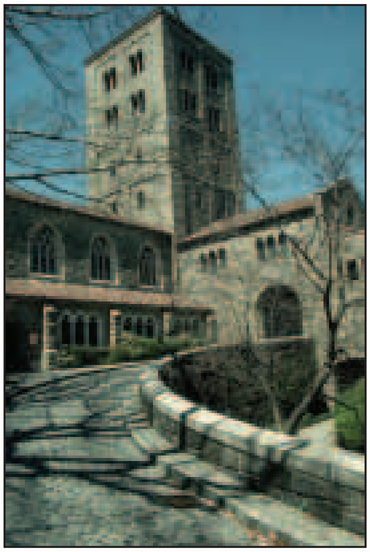
The man most responsible for The Cloisters is sculptor George Grey Barnard. In the early 1900s, Barnard collected medieval artworks, as well as parts of ruins from French monasteries. The Metropolitan Museum of Art bought his collection in 1920. By 1938, the building to house these medieval treasures was completed.

The Cloisters was built in a typical Romanesque style. To make it more authentic, granite was cut and assembled using Roman techniques. Within the walls are a series of rooms that display chalices, paintings, rare tapestries, and other precious objects.

There are actually four cloisters—rectangular courtyards with arcaded walks on four sides. In the center of each cloister is a garden, where strollers can see 250 types of plants that grew in medieval times. Walking through the peaceful cloisters and gardens, visitors feel they have been transported back in time.

CORBIS

The Cloisters' gardens feature plants grown during the Middle Ages. One garden has herbal, medicinal, and cooking plants. Another grows plants with medieval symbolism, such as roses (the Virgin Mary).


CORBIS

Visitors seeking escape from the city can relax at The Cloisters.

TIME to Connect

Pretend a time machine can take you back to the Middle Ages. Where would you go? A castle in Spain? Aix-la-Chapelle in the time of Charlemagne? A abbey in France? Use your school media center or the Internet to research what medieval life was like in a country in Europe.

- **Why did you choose that particular country?**
- **Describe the architecture of the region you have chosen. Be sure to include illustrated examples. What was life like back then? How did the buildings reflect how people lived?**

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CHAPTER 14 REVIEW

Reviewing the Facts

Lesson One

1. What years are considered the Middle Ages, or the Medieval period?
2. What event in history marks the start of the Early Medieval period?
3. Name the main features that would be identified in a plan of a Romanesque church.
4. List several ways the Christian Church taught illiterate people stories from the Bible.

Lesson Two

5. During the Medieval period, when land was the only source of wealth and power, how could a nobleman increase his wealth?
6. Who originated barrel vault construction? How was it used during the Romanesque period?
7. Why did sculpture regain importance during the Romanesque period? What purpose did sculpture serve?
8. What was the subject matter of the sculpture that was produced during the Medieval period?

Thinking Critically

1. **ANALYZE.** Look closely at each of the illustrations of paintings in Chapter 14. What can you say about Medieval artists' interest in creating a sense of deep space and pattern in their paintings?
2. **EVALUATE.** Refer to *Christ in Majesty,* Figure 14.27, page 326. Consider the elements of color, value, line, and shape. How did the artist use art principles of balance, emphasis, harmony, and variety to arrange each of the elements mentioned?

YOUR DIGITAL PORTFOLIO

Prepare an artwork made from a collection of unusual found objects. Search for unique objects that could be used in a design. In small groups, design a piece of art using some or all of the objects. Brainstorm several possibilities for using your found objects. What media will you use? Arrange the found objects in a pleasing way and make a rough sketch of the final design. Store your artwork or a digital image of it in your portfolio.

Standardized Test Practice

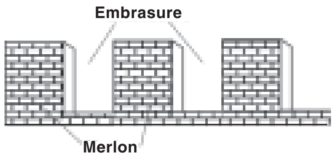
Reading & Writing

Read the paragraph below, and then answer the questions.

A main function of castles was to provide a defense against invaders. This was achieved by several devices, including water-filled moats and *barbicans,* high stone walls surrounding the castle. Another such device was *battlements* (or *crenellations*). These were alternating sections of wall, called *merlons,* and openings, called *embrasures*. The embrasures were used for firing arrows. They also permitted boulders to be dropped on attackers attempting to scale the castle walls.

1. Another name for *battlements* is

Ⓐ barbicans.
Ⓑ merlons.
Ⓒ crenellations.
Ⓓ embrasures.



2. If you were going to write an alternate caption for Figure 14.12 (page 318), you might note that this castle was equipped with

Ⓔ a barbican and a moat.
Ⓕ merlons but not embrasures.
Ⓖ a moat and crenellations.
Ⓗ a barbican and battlements.

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CHAPTER

15

GOTHIC ART

Do you know how a stained-glass window is made? Have you ever seen a fresco? What do you know about Gothic cathedrals? As the Medieval period continued, monasteries, such as the one in Figure 15.1, attracted people who devoted their lives to prayer. One of the changes that took place during this time was the revival of cities. People left their rural villages looking for a better life. A new style of church architecture appeared in the cities. Tall towers flanked their west portals, and colored sunlight streamed in through beautiful stained glass. These were the great cathedrals, the most impressive accomplishment of the late Middle Ages—a period known as Gothic.

FOCUS ON READING

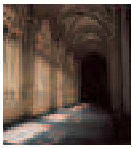
Read to Find Out As you read this chapter, learn about the Gothic style of architecture and the great cathedrals of Europe. Read to find out about the realistic sculpture that artists created for the cathedrals. Read further to learn about Italian church painting and the frescoes of Giotto.

Focus Activity Recall what you learned about early medieval artwork and Romanesque art. What changes and innovations do you see in the art and architecture of the Gothic period? What makes a work of art or architecture Gothic? Look at Figure 15.1 more closely. How does the structure of this cloister compare with one built during the Romanesque period? What difference do you notice in the curve of the arches? Why are these arches *not* Romanesque?

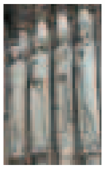
Using the Time Line The Time Line introduces you to other Gothic works of art in this chapter. What details do you recognize as different or innovative when compared with what you know about early medieval and Romanesque art?

c. 1100s
The Cathedral of Tarragona in Spain combines features of Romanesque and Gothic architecture

c. 1150
The Gothic period begins



1157
Santes Creus Monastery is founded near Tarragona, Spain



c. 1200
Statues on the façade of Chartres Cathedral in France with elongated proportions

1211
Construction of the Cathedral of Reims is begun

1215
King John of England signs the Magna Carta

1000

1200

1150
The Gothic period begins

c. 1200s French architects develop the pointed arch, piers, and the flying buttress

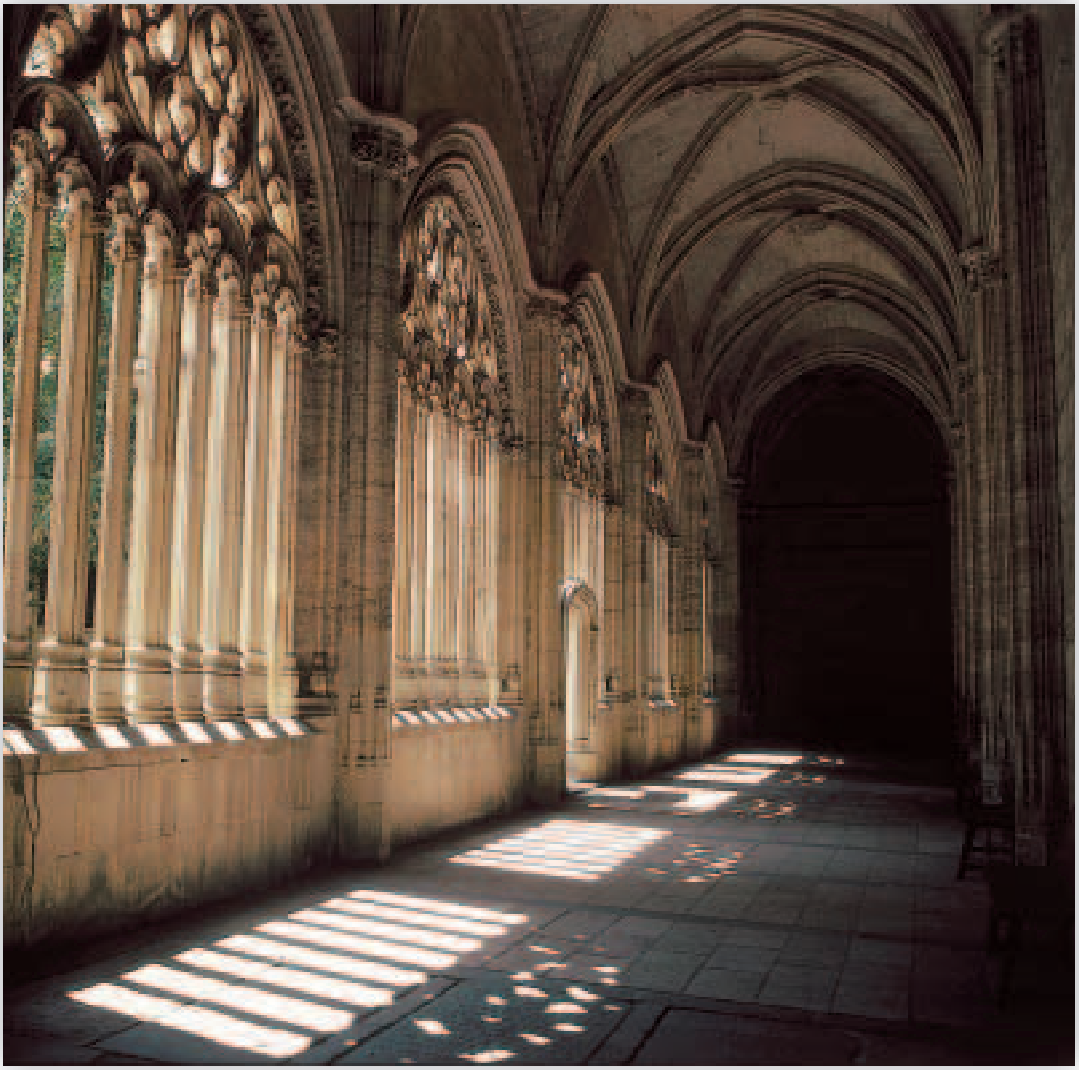
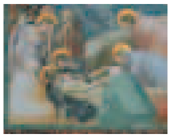


FIGURE 15.1 Cloister, Santes Creus Monastery. Founded in 1157. Near Tarragona, Spain.

c. 1200–1300
Mary Magdalene, stained-glass window in the Cathedral of León, Spain



1305
Giotto paints *Lamentation Pietà*

1413–15
The Limbourg brothers produce *Book of Hours* for their patron, the Duke of Berry

1300 **1400**

c. 1200–1300
Illustrated books became popular

TIME & PLACE CONNECTIONS

Refer to the Time Line on page H11 in your *Art Handbook* for more about this period.

CONTENTS

Emergence of the Gothic Style

Vocabulary
- Gothic
- buttress

Discover
After completing this lesson, you will be able to:
- Describe the main features of Gothic architecture.
- Explain the relationship between Gothic architecture and the art of stained-glass windows.

Throughout the thirteenth and fourteenth centuries, the growth of trade kept pace with the growth of cities. Trade routes were established between existing cities, and new cities sprang up along these routes. Trade, the growth of cities, and the increasing power of kings combined to bring an end to the feudal system.

What is Gothic?

Gothic is the term used to identify *a period that began around the middle of the twelfth century and lasted to the end of the fifteenth century and, in some places, into the sixteenth.* The name was coined by later critics who scorned the art of the period because it did not hold to the standards of ancient Greek and Roman art.

Because the Goths and other barbarian tribes had brought about the fall of Rome, the term *Gothic* was given to buildings that replaced classical forms. The name, then, is misleading; the Goths did not design or construct Gothic buildings.

The Romanesque style paved the way for the Gothic style and, in most areas, merged with it. In fact, many buildings that were begun as Romanesque were completed as Gothic **(Figure 15.2)**. The lessons learned in producing Romanesque churches were put to good use during the Gothic era. If the greatest of the Medieval arts was architecture, then the Gothic cathedral was Medieval architecture's greatest triumph **(Figure 15.3)**.

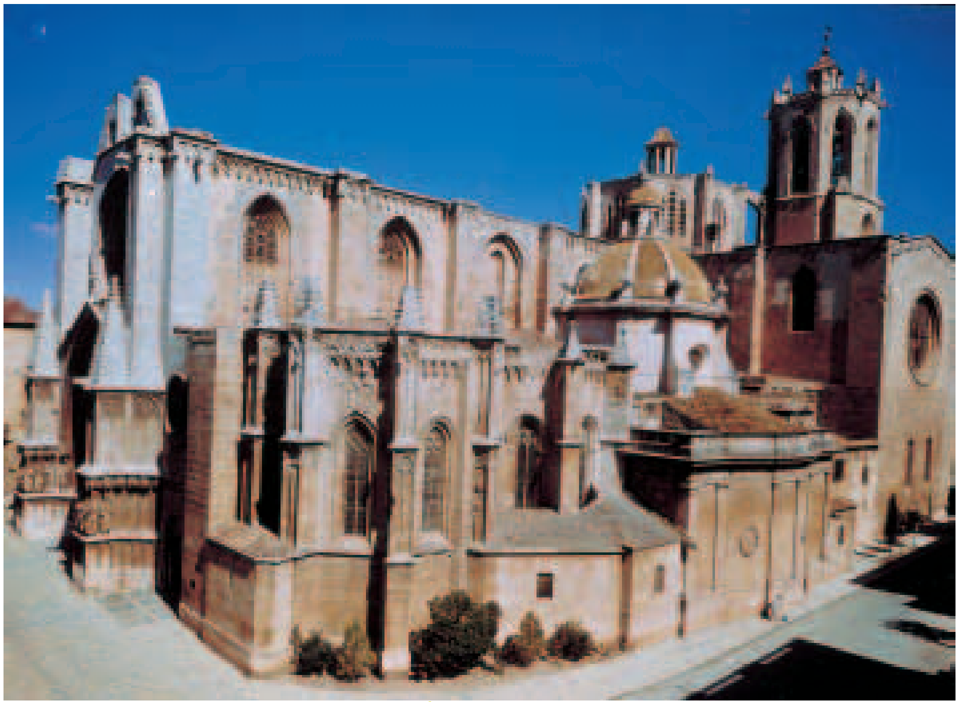


FIGURE 15.2 This cathedral, begun in the twelfth century, combines features of Romanesque and Gothic architecture. **Point out specific Romanesque features in this structure.**

Cathedral of Tarragona, Spain. Begun in the twelfth century.

Innovations in Cathedral Architecture

Gradually, Gothic architecture moved away from Romanesque heaviness and solidity toward structures of lightness and grace. During the thirteenth century, French architects developed the pointed arch, piers, and the flying buttress. These innovations enabled builders to erect the slender, soaring Gothic cathedral.

Pointed Arches and Flying Buttresses

FIGURES 15.4 and 15.5

Gothic builders discovered that they could reduce the sideways pressure, or thrust, of a stone roof by replacing the round arch with a pointed one **(Figure 15.4)**. Because the curve of a pointed arch is more vertical, the thrust is directed downward. This downward thrust is then transferred to slender supporting columns, or piers, within the building.

Additional support is provided by butresses. A **buttress** is *a support or brace that counteracts the outward thrust of an arch or vault.* Because they often had to reach over the side aisles of the church, these braces came to be known as "flying buttresses" **(Figure 15.5,** page 334). The use of pointed arches, piers, and

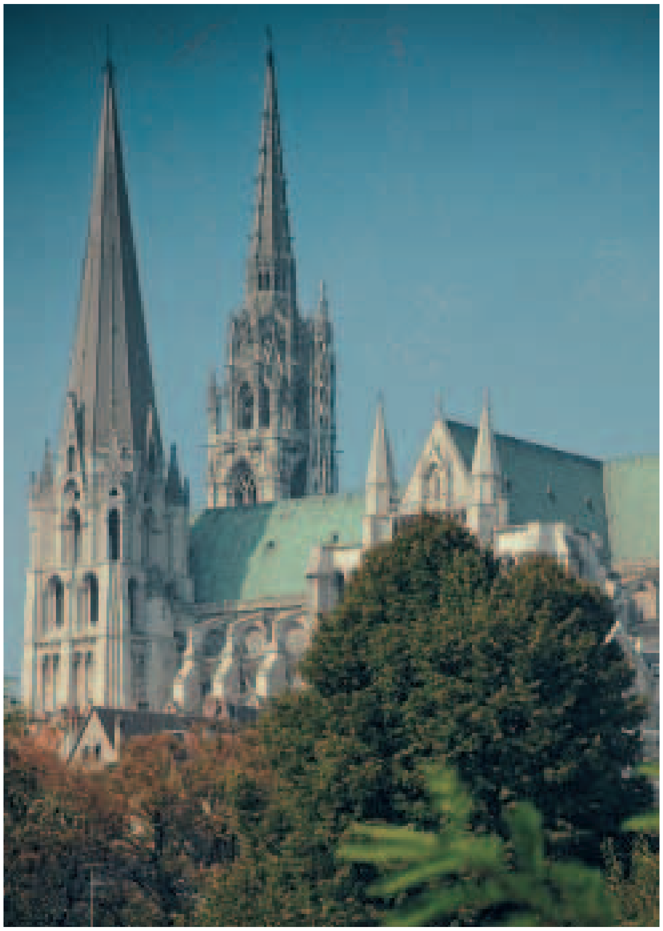


FIGURE 15.3 An early Christian basilica was built on this site in the fourth century. It was replaced by this cathedral, built in the Gothic style during the twelfth and thirteenth centuries. **What specific features identify this cathedral as Gothic?**

Cathedral of Chartres, France. Right side and apse. c. Twelfth century.

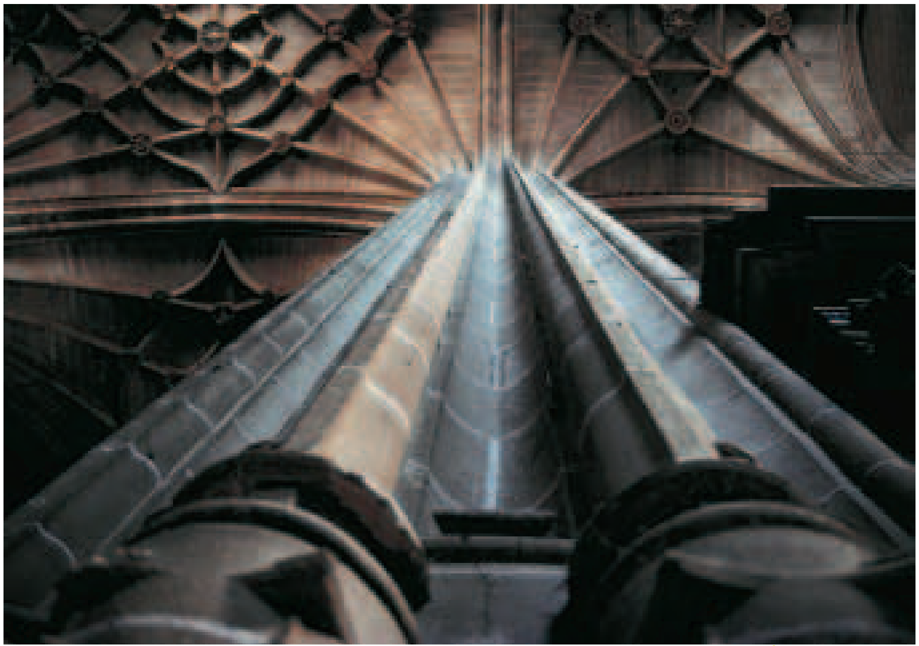


FIGURE 15.4 The introduction of pointed arches made it possible to use this kind of slender column or pier inside a large cathedral. **In addition to these piers, what else was used to support the heavy stone ceiling of cathedrals?**

Plasencia Cathedral (interior). Plasencia, Spain. Begun in the thirteenth century.

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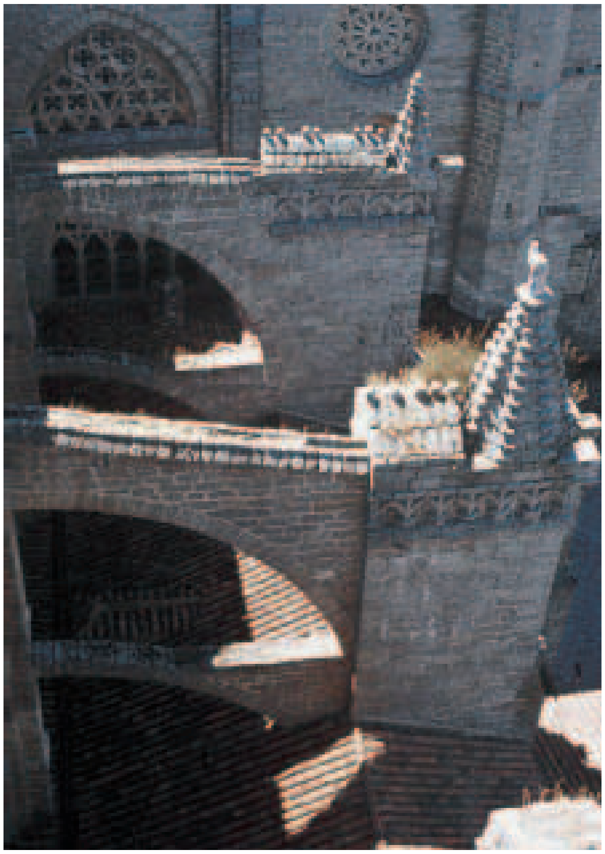


FIGURE 15.5 A support that reaches out to absorb the outward thrust of the heavy roof of a Gothic cathedral is called a flying buttress. **What was placed in the walls between these flying buttresses?**

Àvila Cathedral, Àvila Spain. Begun in the twelfth century.

flying buttresses created a thrust-counterthrust system that supported the ceiling. This system eliminated the need for solid walls. As a result, the space between the supporting piers could be filled in with stained-glass windows.

Stained-Glass Windows

The walls of glass, which builders were now free to use between the piers, let light flow into the cathedrals (**Figures 15.6 and 15.7**). They were also an ideal way to impress and instruct the faithful congregation through images created with pieces of colored glass. The light streaming through the windows made the glass richer and brighter than the dull surface of a wall painting.

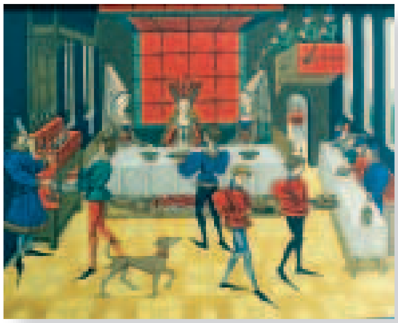
TIME&PLACE CONNECTIONS

c. 1100 1500

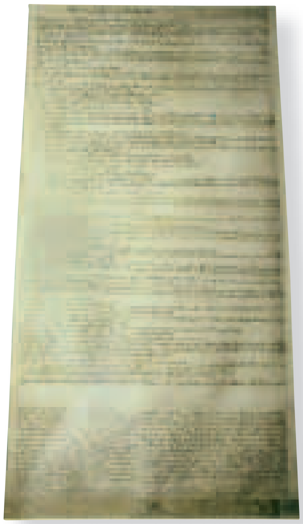
Gothic Period

See more Time & Place events on the Time Line, page H11 in your *Art Handbook*

COURT FEASTS. Life at court in Gothic castles included banquet feasts for the wealthy nobles. This scene shows the fashionable headdresses worn by women, and musicians playing in the balcony as servants wait on the guests.



MAGNA CARTA. This thirteenth-century document helped shape the U.S. Constitution and Bill of Rights. Signed by King John of England in 1215, it guarantees freedom and liberties to the common people. It is now housed in the National Archives in Washington, D.C.



ACTIVITY **Examining Primary Sources.** Look at this image of the Magna Carta document. Locate a copy and read it. Show evidence from the document that helps you to understand why it was written. What class of people were most affected by it?

CONTENTS

LOOKING Closely

THE MEDIEVAL ART OF STAINED GLASS

With stories depicting the lives of Christ, the Virgin Mary, and saints, stained-glass windows bring to mind the beautifully colored illuminations found in Medieval manuscripts. These stories are preserved in scenes that have lasted for centuries.

- **Size.** In cathedrals such as those at Chartres, Reims, and Paris in France and at León in Spain, huge areas were devoted to stained glass.
- **Color.** For color, artisans added minerals to the glass while it was still in a molten state. In this way, the glass was stained rather than painted; the color was very bright.
- **Design.** Small pieces of this stained glass were then joined with lead strips and reinforced with iron bars. The lead strips and iron bars often were made a part of the design.

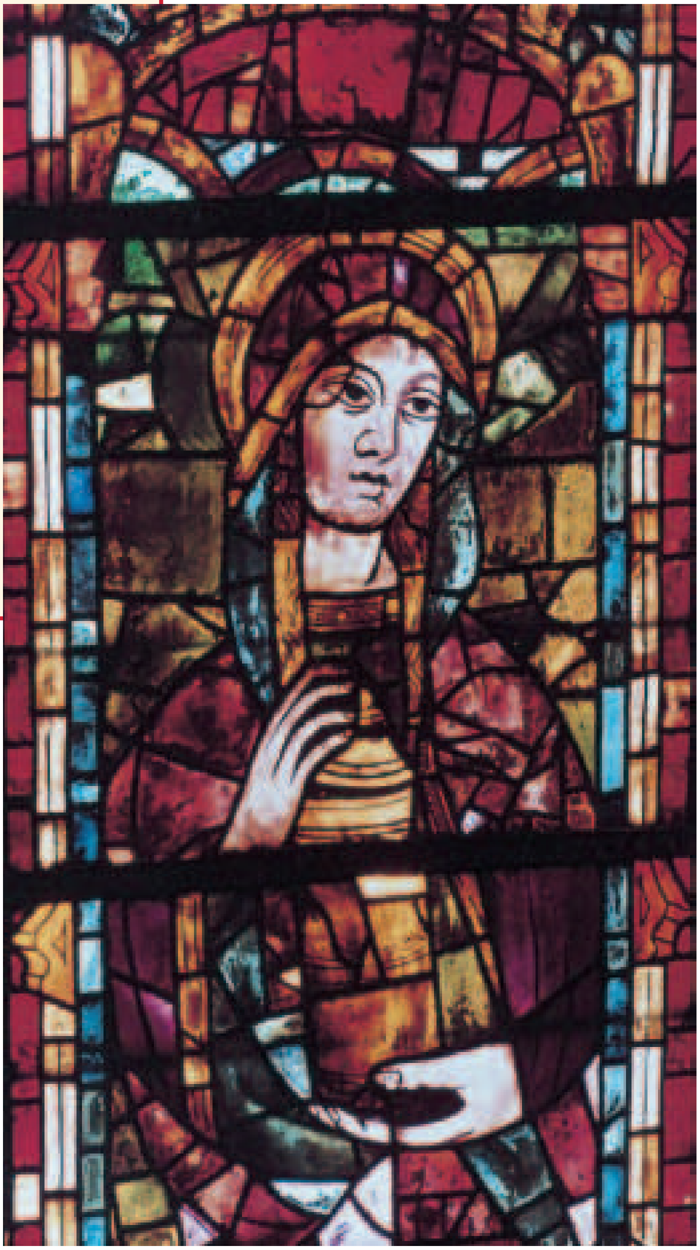


FIGURE 15.7 Mary Magdalene, (detail). Stained-glass window in the Cathedral of León, Spain. Thirteenth to fourteenth centuries.

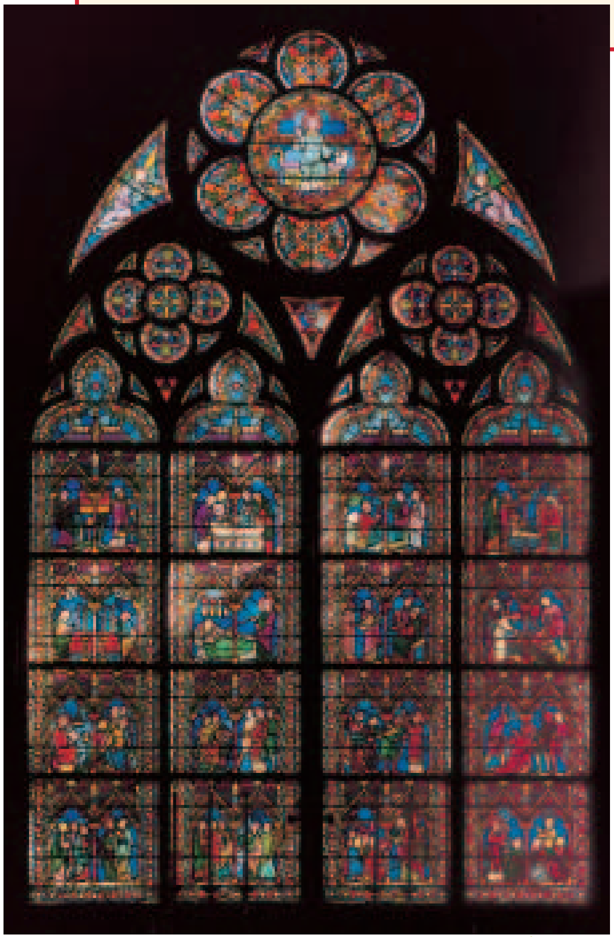
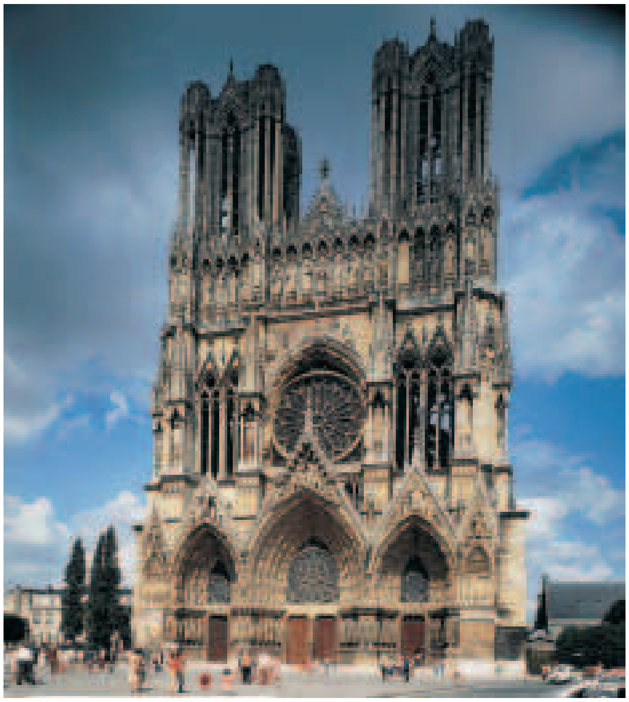


FIGURE 15.6 Notre Dame Cathedral, Stained glass. Paris, France. Begun in the twelfth century.

FIGURE 15.8 Notice the use of symmetrical balance on the exterior of this cathedral. **What element of art is used to direct the eye upward?**

West façade, Reims Cathedral (exterior). Reims, France. Begun in 1211.



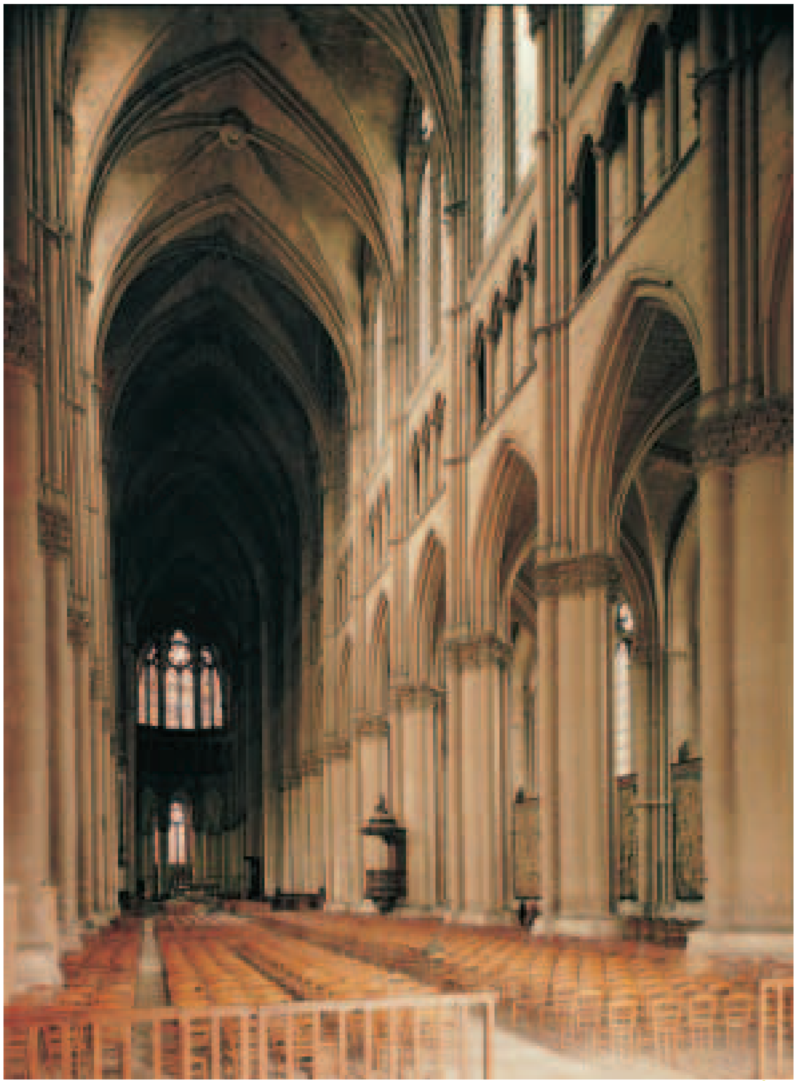


FIGURE 15.9 The pointed arches, slender columns, and large stained-glass windows mark this interior as Gothic. **How does it differ from the Romanesque interior seen in Figure 14.7 on page 314?**

Central nave toward the apse, Reims Cathedral (interior). Reims, France.

The Gothic Interior

Gothic interiors required no more decoration than the vertical lines of the architecture, the richly colored stained glass, and the colorful flow of light. Romanesque churches had to be lighted from within by candles and lamps. Gothic interiors, however, were bathed in tinted sunlight passing through walls of stained glass.

A Gothic cathedral such as the Cathedral of Chartres or the Cathedral of Reims **(Figure 15.8)** is just as impressive on the inside as it is on the outside. It is so huge that it cannot be completely examined from one spot because no single point offers a view of the entire structure.

Walking through such a cathedral, you find your gaze moving in all directions. A beautifully carved relief sculpture captures your attention for a moment, but then an immense expanse of stained glass draws your eyes upward. Tilting your head far back, you see an arched stone ceiling that seems to float overhead.

A Heavenly Light

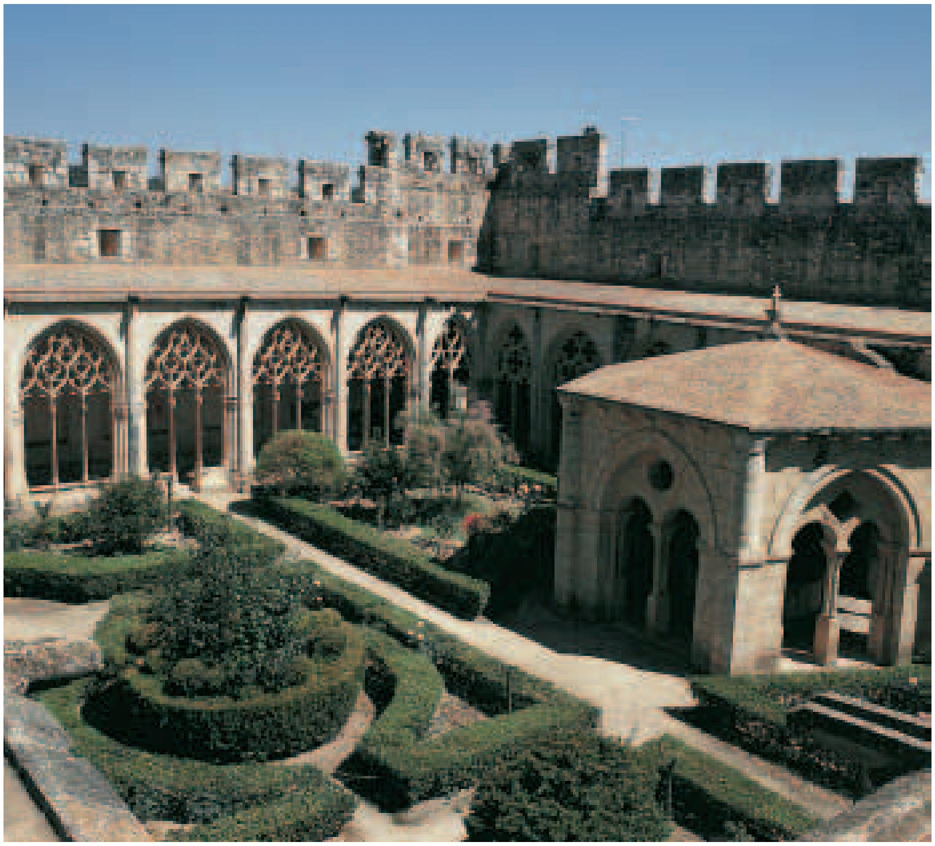
These Gothic interiors **(Figure 15.9)** are always striking, but they are even more so at sunset. At that time of day, when the rays of the sun strike low and filter through the many colors of the window, the effect is breathtaking. Not surprisingly, it was once said that the mysterious light in Gothic cathedrals would lead the souls of the faithful to the light of God.

CONTENTS

Gothic Church Construction

Gothic cathedrals were both expressions of religious devotion and symbols of civic pride. Unlike the rural settings of Romanesque churches, Gothic cathedrals were products of the new and prosperous cities. They served as churches for bishops. Rival bishops and cities vied for the right to claim that their cathedral was the biggest, the tallest, or the most beautiful. In the growing and prosperous cities of the Gothic period, everyone wanted to participate in the community effort to build these magnificent structures. People of all ranks and backgrounds contributed money, time, or effort toward the common goal of praising God and beautifying their own city.

The Gothic style was not limited to France or to religious structures. Architectural features developed in cathedrals were adapted in the construction of monasteries **(Figure 15.10)** and secular buildings throughout Europe.



■ **FIGURE 15.10** Gothic monasteries exhibited the same architectural features as cathedrals. **What Gothic feature can you identify in this monastery cloister? Do you recall the purpose served by cloisters?**

Santes Creus Cloister (exterior). Near Tarragona, Spain. Twelfth century.

LESSON ONE REVIEW

Reviewing Art Facts

1. **Explain** Why was the term *Gothic* given to the art of this period?
2. **Describe** What is a flying buttress?
3. **Identify** List three ways a Gothic cathedral differed from a Romanesque church.
4. **Recall** What structural features enabled Gothic builders to add windows to their cathedrals?

Visual Arts Journal

Finding Intents and Purposes The plainchant, a form of music that developed during the Gothic period, sounds strange to our ears today. Plainchants were used as part of the ceremony of the medieval Church. They were handed down orally for many years, but eventually chant books began to appear, providing a record of this music.

Activity Using resources in your local library or school media center, locate a modern recording of the plainchant. Listen to the music while imagining that you are a worshiper in a Gothic cathedral. Record your impressions in your Visual Arts Journal.

CONTENTS

Gothic Sculpture and Illustrated Books

Vocabulary

- gargoyles

Discover

After completing this lesson, you will be able to:

- Explain how the sculptures on Gothic cathedrals differed from sculptures on Romanesque churches.
- Discuss the influence of stained-glass art on manuscript illumination during the Gothic period.
- Describe the features of the International style of painting.

Gothic sculpture, like the stained glass of the period, was designed as part of one large composition—the cathedral erected to the glory of God. Gradually, sculpture developed along more realistic and individualized lines, but it always complemented the architectural setting in which it was placed.

Sculptural Decorations

Seen from the narrow streets of Medieval cities, the spires of Gothic cathedrals stretched upward to heaven. This upward tendency is noted everywhere, in the pillars, pointed arches, and windows.

A statue of normal size and proportions attached to such a structure would have detracted from this soaring quality. To avoid this, sculptures were elongated, or stretched out **(Figure 15.11)**. The repeated, long folds on their sculptured garments emphasize the vertical movement of these figures. Often, the figures even stand on globes with their toes pointing downward to create the impression that they are rising upward.

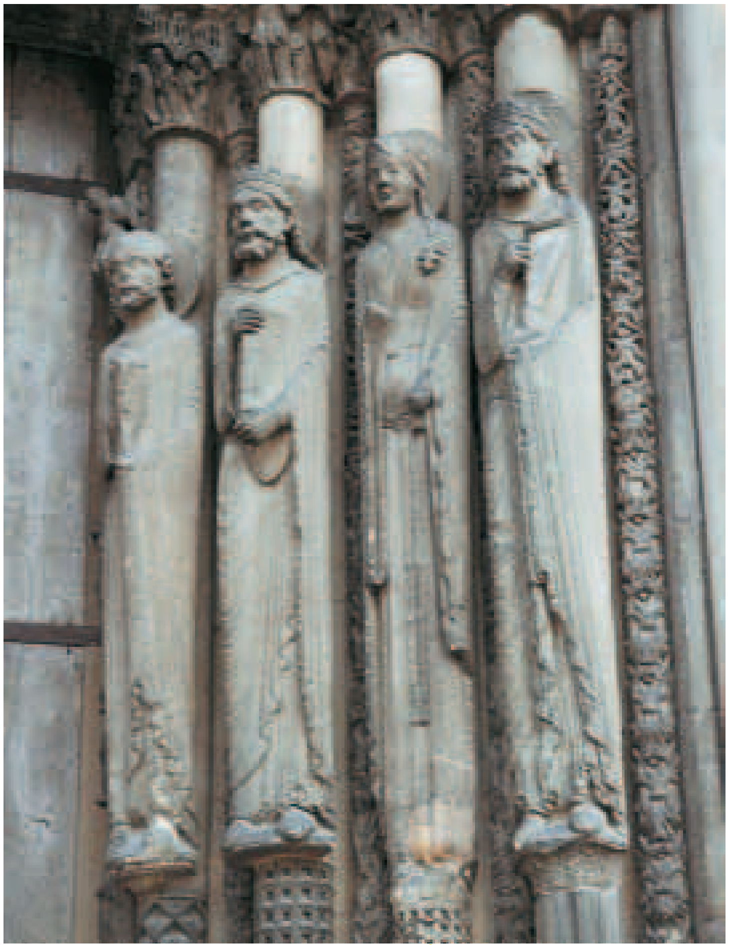


FIGURE 15.11 Note the elongated proportions of these figures. **With your finger, trace along the repeated lines of these sculptures. In what direction do the lines lead you?**

Statues from the Royal Portal façade of Chartres Cathedral, France. Early thirteenth century.

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Romanesque carvers made their figures appear firmly attached to the wall. Gothic sculptors, by contrast, made theirs project outward into space. Further, each figure was clearly identified in some way and easily recognized by anyone familiar with the Bible.

A figure holding keys was immediately identified as St. Peter, who had been entrusted with the keys to the heavenly kingdom. Another bearing stone tablets was recognized as Moses; engraved on the tablets were the Ten Commandments given to him by God on Mount Sinai **(Figure 15.12)**.

The Growing Concern for Reality

Gothic sculptors wanted to do more than present sacred symbols of biblical figures. They wanted to make these figures look like real people. The figures appear to move and look about, and the drapery looks as though it covers a real three-dimensional body. Figures flanking the entrance to the Burgos Cathedral **(Figures 15.13** and **15.14**, page 340) demonstrate this realism.

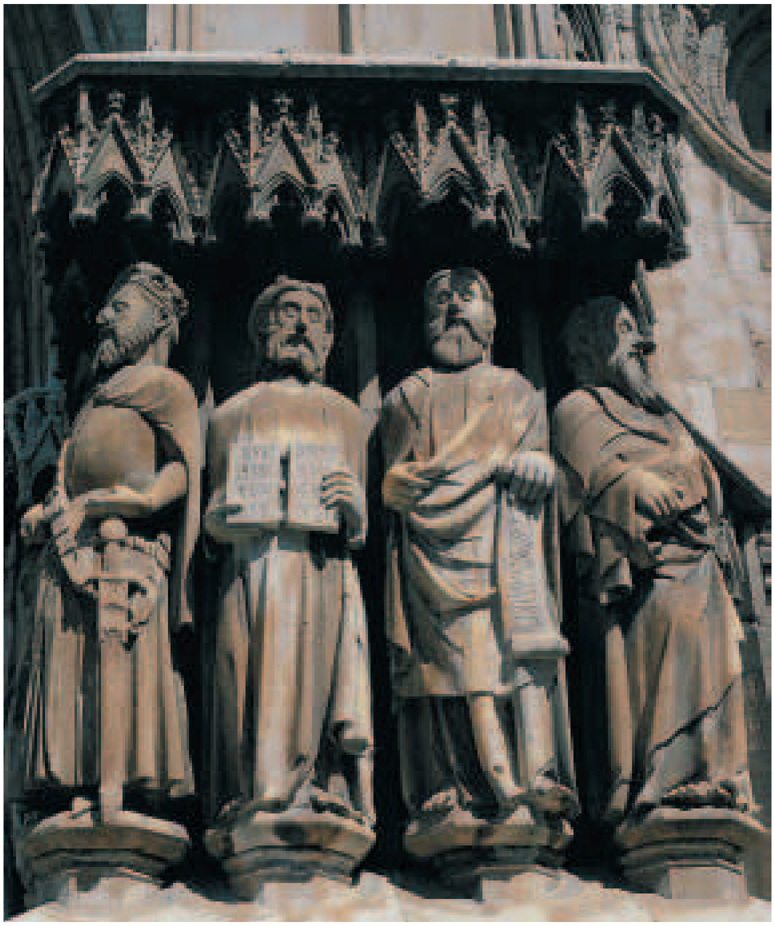

FIGURE 15.12 Each of these calm, dignified figures would have been easily identified by worshipers, entering the cathedral during the Gothic period. **Identify specific details that give these figures a realistic appearance.**

Statues from the west portals, Tarragona Cathedral, Tarragona, Spain. Thirteenth century.

Check Web Links at **art.glencoe.com** and explore styles of Gothic architecture and illuminated manuscripts from this period.

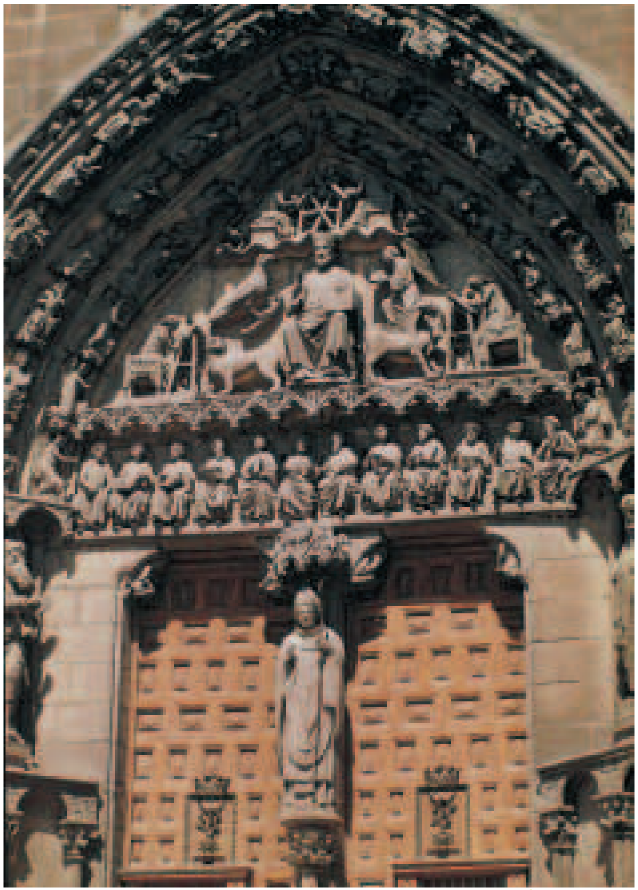

FIGURE 15.13 Notice the design of the entrance to the cathedral. **What kind of balance is used here? With what effect?**

Sarmental Portal, Burgos Cathedral. Burgos, Spain. Before 1250.

CONTENTS

LOOKING Closely

USE OF FORMAL BALANCE

Although it still recalls the spirit of the Romanesque, the south door of the Burgos Cathedral reveals this growing concern for realism, particularly in the tympanum. Like Romanesque tympana, the one at Burgos makes use of a formal balance.

- **Central focal point.** The large, central figure shows Christ as a majestic, thoughtful, and approachable man.
- **Triangular shape.** The four Evangelists are bent over their writing desks, allowing them to fit into the triangular shape of the tympanum.
- **Symmetry.** Two apostles and their symbols are balanced evenly on each side of Christ. The Twelve Apostles are also symmetrically placed with six on each side below Christ.

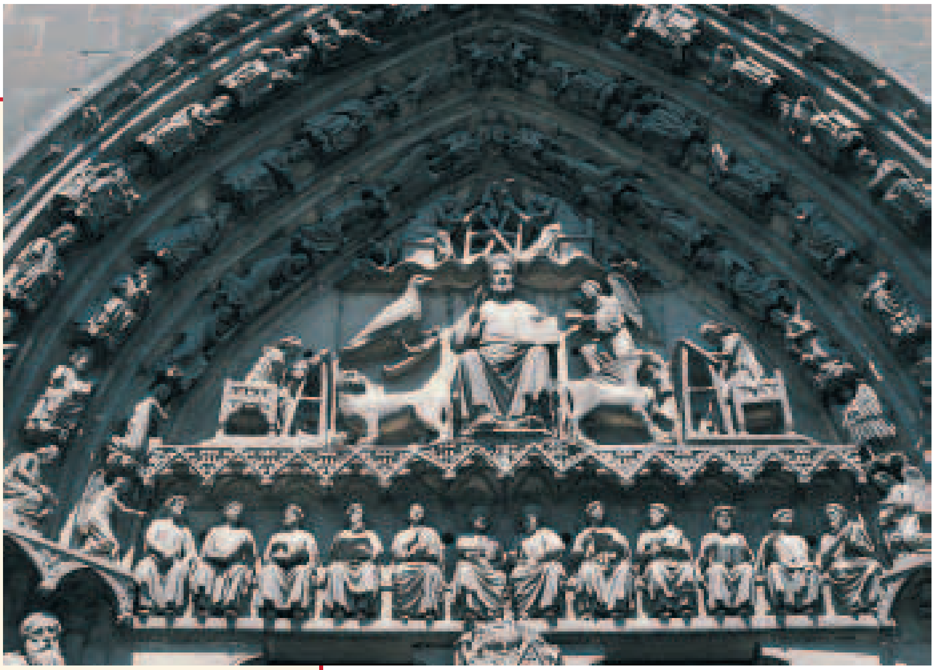

FIGURE 15.14 Sarmental Portal tympanum, Burgos Cathedral. Burgos, Spain.

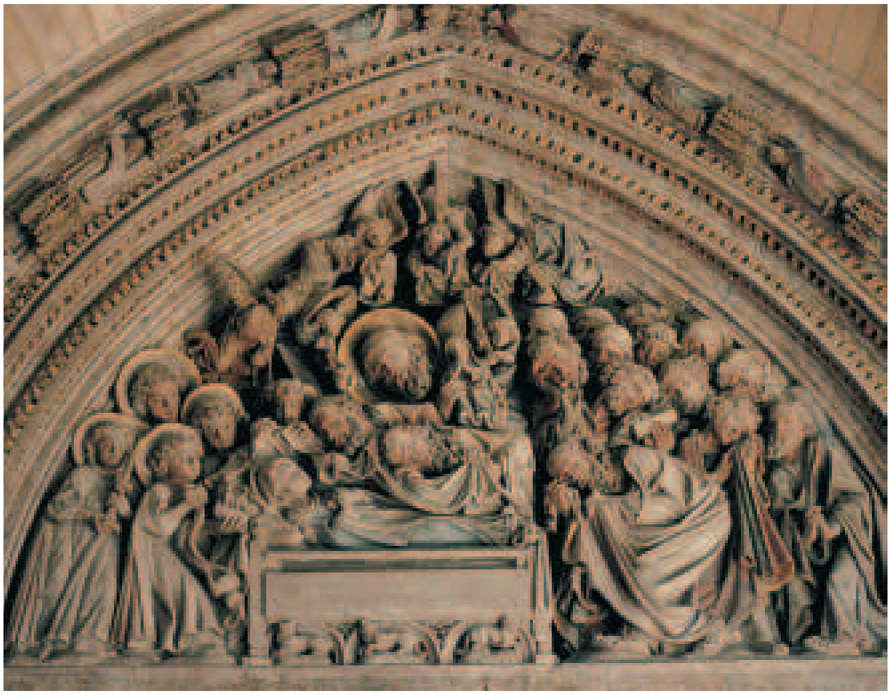

FIGURE 15.15 Notice the informal balance and the realistic emotional expressions in this work. **How does a comparison of this tympanum with the tympanum at Burgos (Figure 15.14) illustrate the development of Gothic sculpture?**

Death of the Virgin. Cloister tympanum, Cathedral of Pamplona, Spain. Fourteenth century.

As the Gothic style developed further, an informal, more natural balance was sought. This informality is observed in a fourteenth-century tympanum in the cathedral cloister in Pamplona, Spain **(Figure 15.15)**. Here fifteen figures surround a bed on which rests the lifeless body of the Virgin Mary. Again, the figures are carefully designed to fit within the tympanum. Christ is the largest figure, and if you look closely, you will see that he holds a small version of Mary. This is her soul, which he is preparing to carry to heaven.

A sign of the growing concern for human emotions is noted in the sorrowful expressions on the faces of the mourners around the deathbed. These are more than mere symbols for religious figures. They are real people expressing genuine grief over the loss of a loved one.

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Veneration for the Virgin Mary

Veneration for the Virgin Mary grew steadily during the Gothic period. This was especially true in France, where great cathedrals were erected in her honor.

On the south portal of Amiens Cathedral is an almost freestanding sculpture of Mary holding the Christ Child **(Figure 15.16)**. Originally covered in gold, it came to be known as the *Golden Virgin.* The figure is both elegant and noble. Its gentle human features and friendly expression made it one of the most famous sculptures in Europe.

Gargoyles

■ **FIGURE 15.17**

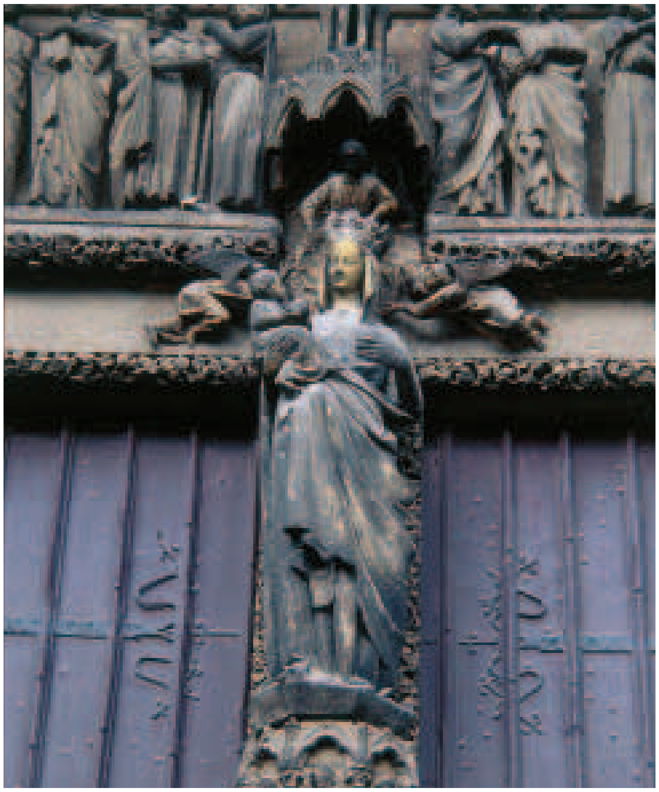
One of the most interesting sculptural features of Gothic cathedrals was the inclusion of **gargoyles,** *the grotesque flying monsters that project out from the upper portions of the huge churches.* Made of carved stone or cast metal, gargoyles are actually rain spouts, intended to carry rainwater from the roofs of the churches **(Figure 15.17)**. Why were they made to look like frightening monsters? Perhaps because someone thought it would be a good idea to make rain spouts interesting as well as functional. They were made to look like evil spirits fleeing for their lives from the sacred building.

Illustrated Books

A demand for illustrated books containing psalms, gospels, and other parts of the liturgy grew steadily during the thirteenth and fourteenth centuries. These books, called "psalters," were the prized possessions of the wealthy. Artists used tiny, pointed brushes and bright colors to illuminate these psalters with scenes from the life of Christ.

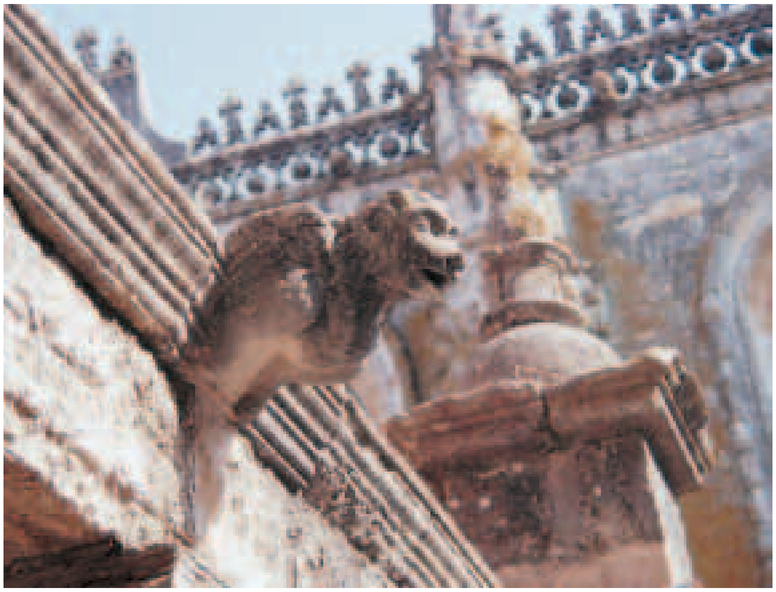
The Influence of Stained-Glass Art

During the thirteenth and fourteenth centuries, manuscript illumination showed the influence of stained-glass art. These illustrations often were placed within a painted architectural framework that resembled the frames used for stained-glass windows.



■ **FIGURE 15.16** This figure of the Virgin Mary was noted for its gold covering—now gone—and its warm, welcoming smile. **How is this pose similar to that of such Greek sculptures as the *Spear Bearer* by Polyclitus (Figure 8.20, page 183)?**

Golden Virgin. Right door called the Mother of God. Amiens Cathedral. West façade. Amiens, France. c. 1250–70.



■ **FIGURE 15.17** Gargoyles like this appear ready to unfold their wings and fly off to some faraway land of mystery. **How do you think gargoyles might be related to the carvings of fantastic creatures found on many Romanesque churches?**

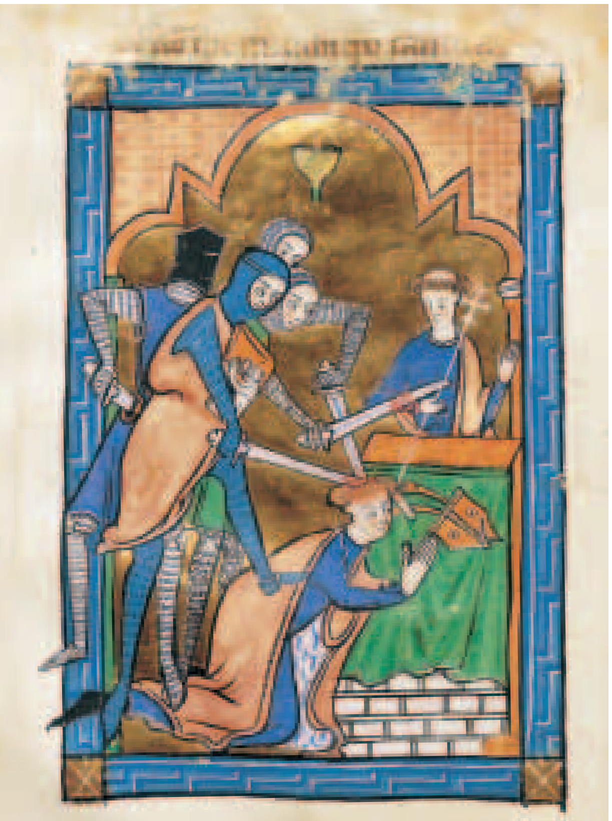
Gothic gargoyle. Convent of Christ, Tomar, Portugal.

In addition, the elegant figures found in these manuscript illuminations were drawn with firm, dark outlines, suggestive of the lead strips used to join sections of stained glass. With these features and their rich, glowing colors, the illuminations closely resembled the stained-glass windows set into Gothic cathedral walls.

The Carrow Psalter

■ **FIGURE 15.18**

The influence of stained glass can be seen in an illumination in a thirteenth-century English book of prayers known as the *Carrow Psalter.* This full-page illustration **(Figure 15.18)** shows the assassination of Thomas à Becket, archbishop of Canterbury, before the altar of his cathedral. Four knights are seen attacking the kneeling archbishop with such fury that the blade of one sword breaks. An astonished church attendant looks on as the archbishop is forced to the floor by the swords and the foot of one knight. Two years after his death in 1170, Thomas à Becket was made a saint, and his fame quickly spread throughout England.



■ **FIGURE 15.18** In 1538 King Henry VIII ordered the destruction of all portraits of Becket. Fortunately, this manuscript page was not destroyed. Instead, it was covered by a sheet of paper glued in place to hide it from view. Later, when the paper was removed, some of the paint on the upper corner was pulled off. **What details in this illumination indicate the influence of stained-glass art?**

The Martyrdom of Thomas à Becket. From the *Carrow Psalter.* Mid-thirteenth century. Walters Art Gallery, Baltimore, Maryland.

The International Style

In the years that followed, painters began to exhibit a greater concern for realistic detail in their works. Even more important, was a desire to make their painted figures more graceful and colorful. They took delight in painting elegant and beautiful subjects with care and precision.

This elegant art style appealed to the tastes of the wealthy throughout western Europe, and the demand for manuscripts illustrated in this manner grew. Because of its widespread popularity, this style of painting came to be known as the International style.

Book of Hours

■ **FIGURE 15.19**

Among the greatest artists working in the International style were the Limbourg brothers. These three brothers from Flanders had settled in France, where their patron was the Duke of Berry, the brother of the French king. Early in the fifteenth century, the Limbourg brothers produced a luxurious book of prayers, or *Book of Hours,* for the duke.

Included in this book was a series of elaborate pictures illustrating the cycle of life through scenes from each of the twelve months. In an illustration for *May* **(Figure 15.19)**, lords and ladies are shown enjoying a carefree ride in the warm sunshine. The cold gray winter months, which meant confinement within castle walls, have finally come to an end. The lords and ladies have donned bright attire and crowned themselves with leaves and flowers to welcome spring. Trumpeters announce the new season's arrival, and horses prance about excitedly.

The precision found in paintings of this kind is fascinating. The artists must have relished the chance to demonstrate in paint their powers of observation. The trees of the forest are painted with such exactness that each branch and many of the leaves stand out clearly. The same concern for minute detail is observed in the ornate castle beyond. To paint such detail, the Limbourg brothers must have held a magnifying glass in one hand and a very fine brush in the other.

The desire for rich detail and gracefulness is stressed at the expense of realism. The finely dressed women sit regally on their horses, unmindful of the fact that their positions are not very secure. Of greater importance is that they look graceful, sophisticated, and beautiful. Much of the movement suggested in the work is a result of the flowing lines of the drapery rather than any action on the part of the figures themselves.

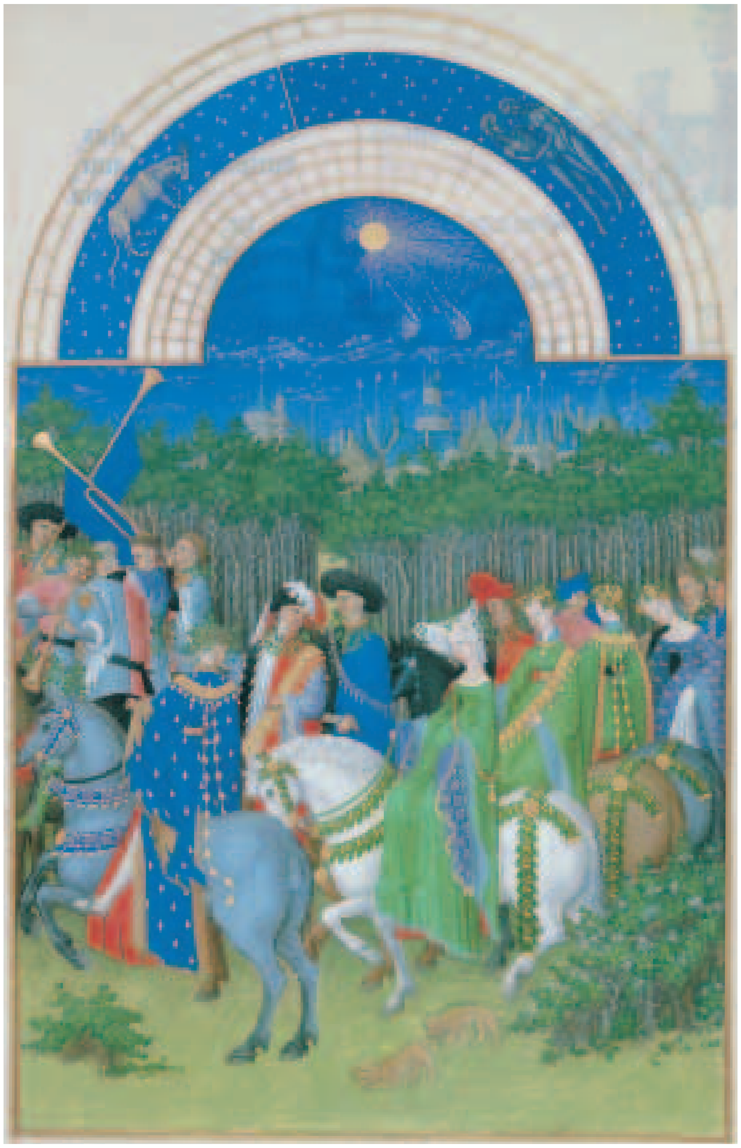


FIGURE 15.19 Like the lords and ladies in the center of this work, the bushes in the foreground and the trees in the background are painted in precise detail. **What features make this work a clear example of the International style?**

The Limbourg Brothers. *May,* a page from a *Book of Hours* painted for the Duke of Berry. 1413–15. Illumination. 21.6 × 14 cm (8½ × 5½″). Ms. 65/1284, fol. 5v. Musée Condé, Chantilly, France.

LESSON TWO REVIEW

Reviewing Art Facts

1. **Explain** How do Gothic sculptures differ from sculptures on a Romanesque church?
2. **Recall** What did Gothic sculptors accomplish besides creating sacred symbols?
3. **Describe** Describe two techniques used by Gothic sculptors.
4. **Explain** In what ways did stained-glass art influence manuscript illumination in the thirteenth and fourteenth centuries?

Beyond the Classroom

Solving Visual Art Problems The tympana from Romanesque and Gothic periods graced cathedrals with stories of sacred and religious themes. Compare the examples of the sculptural works in Figure 14.21 (page 323) and Figure 15.15 (page 340). Which appears more realistic?

Activity On a sheet of paper, list scenes you might encounter on a walk during a particular season. Make quick sketches of the landscape. Cut out a half-round or triangular shape 12 × 8 inches. Draw one item for emphasis in the center of your composition. Add other objects to complete your landscape.

Italian Church Painting

Vocabulary
- fresco

Artists to Meet
- Duccio di Buoninsegna
- Giotto di Bondone

Discover

After completing this lesson, you will be able to:
- Explain the fresco technique of painting.
- Discuss contributions to painting made by Duccio and Giotto.

Gothic architecture did not become popular in Italy. Italian builders continued to construct churches in a modified Romanesque style throughout the Gothic period. Perhaps the warmer climate of their country caused them to prefer the darker, cooler interiors of Romanesque-type buildings. Instead of putting in stained-glass windows, the builders continued to commission artists to decorate their church walls with murals.

Duccio (1255–1318)

Paintings on wooden panels were also used to decorate the interiors of Italian churches. One of the most famous of these panel paintings was created by Duccio di Buoninsegna (**doot**-cho dee **bwo**-neen-**seh**-nya) for the altar at the Cathedral of Siena. It was known as the *Maestà* (or "majesty") *Altarpiece* and was actually a combination of several panel paintings.

The Virgin in Majesty was the subject of the main panel. This painting, on a large central panel almost 11 feet high, showed the Madonna enthroned as the Queen of Heaven. Below and above this panel and on the back was a series of smaller panels on which Duccio painted scenes from the lives of the Virgin Mary and Christ.

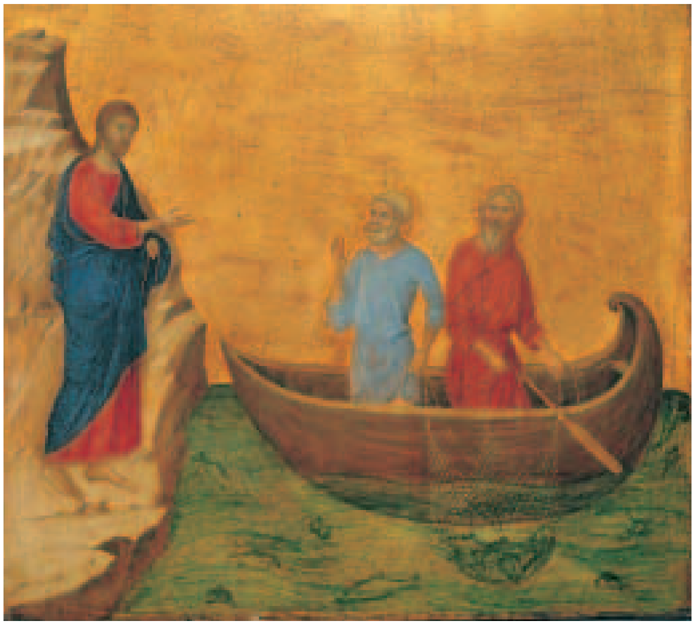


FIGURE 15.20 The influence of the Byzantine style in this Italian painting is not surprising. Italy continued to have contact with the Byzantine Empire throughout the Medieval period. **In what ways is this work similar to a Byzantine mosaic? How is it different?**

Duccio di Buoninsegna. *The Calling of the Apostles Peter and Andrew.* 1308–11. Tempera on wood panel. 43.5 × 46 cm (17¼ × 18⅛″). National Gallery of Art, Washington, D.C. Samuel H. Kress Collection.

The Calling of the Apostles Peter and Andrew

FIGURE 15.20

One of the *Maestà* panels shows Christ calling to Peter and Andrew **(Figure 15.20)**, inviting them to join him as his apostles. The extensive use of gold in the background of this picture calls to mind the rich mosaics of Byzantine art. The intense colors, two-dimensional figures, and shallow space are further reminders of a Byzantine style that was both familiar and popular in Italy.

The Byzantine style stressed the spiritual and ignored references to the real world. Byzantine artists stripped reality to its essentials and avoided suggestions of depth and volume as they sought to express intense religious feelings in their work.

Duccio's painting avoids the typical Byzantine stiffness and introduces a more realistic, relaxed look. The three figures seem solid; they suggest that Duccio studied real men before he attempted to paint them. The gestures are natural, and the faces express the appropriate emotion: Christ's face is serene, Peter looks startled, and Andrew appears hesitant.

Giotto (1266—1337)

While Duccio was taking important steps away from Byzantine conservatism, another Italian artist was making a revolutionary break with the flat, unrealistic elements of that style. Giotto di Bondone (**jot**-toh dee bahn-**doh**-nee) painted natural-looking figures who appear to take real actions in real space. A series of Giotto's works in a chapel in Padua presents familiar stories from the lives of Christ and the Virgin. The scenes are surprising, however, because they present realistic figures, actions, and emotions.

Lamentation Pietà Fresco

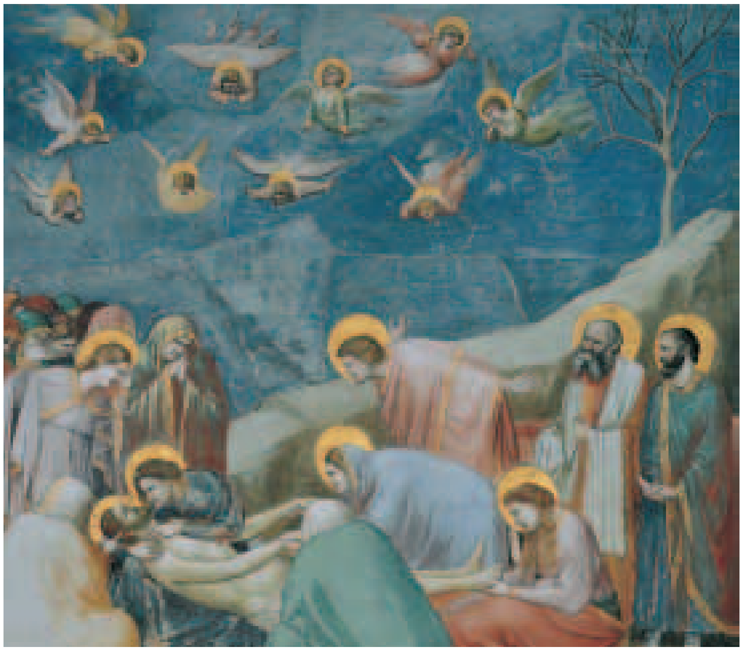
■ FIGURE 15.21

One of Giotto's frescoes in Padua testifies to his monumental talent. Entitled *Lamentation Pietà* **(Figure 15.21)**, it shows a group of mourners around the body of Christ following the crucifixion. The purely spiritual did not interest Giotto. He vigorously pursued a more realistic course. Giotto's concern for realism led him to study human emotions, and he tried to show those emotions in his paintings. In *Lamentation Pietà,* anguish, despair, and resignation are noted in the expressions and gestures of the figures surrounding Christ.

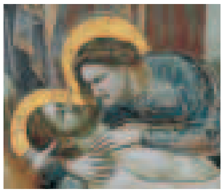
Dramatic Effect in Art

Giotto arranged his scene carefully with an eye for dramatic effect, much like a director placing the actors in a play. He offers a solitary rock ledge rather than a mountain range; he presents a single tree instead of a forest. These objects direct your attention to the players acting out the tragedy of Christ's death. The ledge guides your eye to the most important part of the picture: the faces of Christ and his mother. The tree visually balances the figure of Christ in the opposite corner. You do not "read" this story as you would a Romanesque carved relief. Instead, you *experience* it as a totally involved witness.

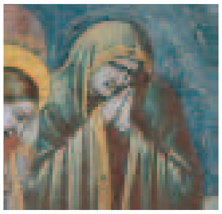
1 A natural background of blue sky makes the scene look real. Gone is the flat gold background featured in earlier works.



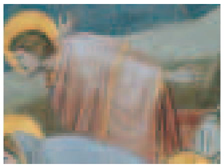
■ FIGURE 15.21 Giotto di Bondone. *Lamentation Pietà.* c. 1305. Fresco. Scrovegni Chapel, Padua, Italy.



2 A grieving woman—undoubtedly Christ's mother, Mary—holds the body.



3 A mourner clasps her hands in anguish and suffers in silence.



4 A man throws his hands back in a violent gesture of horror and disbelief.

The Fresco Technique

Most of Giotto's works were murals on the inside walls of churches in a form of painting called fresco. **Fresco** is *a painting created when pigment is applied to a wall spread with fresh plaster.* To make a fresco, Giotto first drew with charcoal directly on the wall. Then, covering only as much of the drawing as he could finish before the plaster dried, he spread a thin coat of wet plaster over the dry wall and then retraced the charcoal lines, which he could barely see underneath.

He applied pigment, mixed with water and egg whites, directly to this fresh plaster. The paint and wet plaster mixed together to form a permanent surface. If an artist tried to paint over this surface after it had dried, the repainting usually flaked off over time. If a mistake was made, the whole surface had to be cleaned off and the section painted again.

Technique Dictates Style

Because the fresco technique required that painting had to be completed before the plaster dried, Giotto did not have time to include many details in his pictures. As a result, his pictures were simple but powerfully expressive **(Figure 15.22)**.

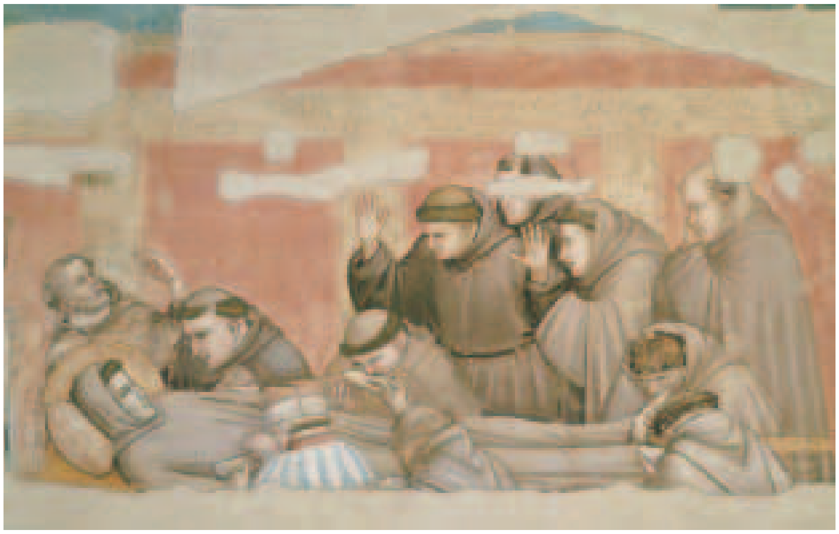


FIGURE 15.22 This work is a fresco; Giotto painted it directly onto the wall of the chapel. **How did the techniques of fresco painting affect Giotto's style? What has Giotto done to keep the viewer's eye from wandering off the picture at either side?**

Giotto di Bondone. *Death of St. Francis* (detail of mourners). c. 1320. Fresco. Bardi Chapel, Santa Croce, Florence, Italy.

LESSON THREE REVIEW

Reviewing Art Facts

1. **Explain** What effect did the design of Italian churches during the Gothic period have on the art used to decorate the interiors of those churches?
2. **Describe** How do Giotto's painted figures differ from those painted by earlier artists?
3. **Define** What is a fresco painting?
4. **Recall** What limitations are imposed on artists who used the fresco technique?

Visual Arts Journal

Identifying Intents and Purposes Gothic sculpture began as sacred symbols. As the Gothic period progressed, sculptors became more concerned with reality. Sculptured figures seemed to be no longer clothed spirits without human bodies but living, moving human forms.

Activity Compare Figure 15.11 with Figure 15.16. Describe the differences. Now, compare Figure 8.15 and Figure 8.22. How is the development of Gothic sculpture similar to the development of Greek sculpture? How is it different? What are the purposes of artists from the two periods? Record your conclusions in your journal and communicate your answers to your group.

ART Online CONTENTS Visit art.glencoe.com for study tools and review activities.

STUDIO LESSON

Carving a Tympanum Landscape Relief

Materials

- Tympanum drawing from Lesson Two Review
- Clay, rolling pin, and clay modeling tools
- Two wood slats, 1 inch thick
- Canvas, muslin, or cloth about 14 × 14 inches to cover tabletops or desktops

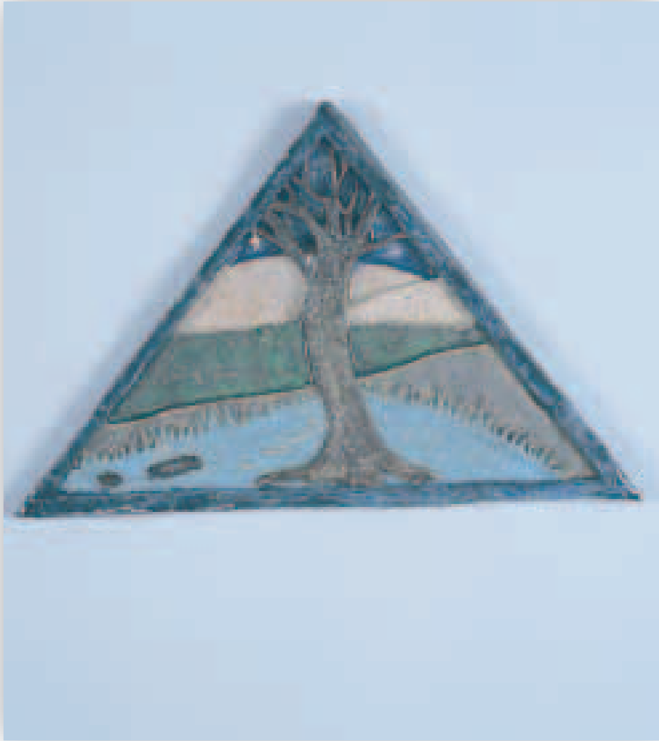


FIGURE 15.24 Student Work

Complete a clay relief sculpture of a tympanum landscape. Use deep carving techniques to create the nearly three-dimensional forms of the landscape, resulting in a rich surface pattern of light and dark values. Use a variety of tools to create at least five different actual textures on the relief.

Inspiration

Examine the tympanum from the Sarmental Portal of Burgos Cathedral (Figure 15.14, page 340) and the *Death of the Virgin* tympanum from the Cathedral of Pamplona (Figure 15.15, page 340). Notice how the various forms in these reliefs were created.

Process

1. Roll out a large slab of clay to a uniform thickness of 1 inch. The clay slab must be large enough to accommodate the 12 × 8 inch tympanum design completed in the Lesson Two Review activity.
2. Place your tympanum drawing directly on the clay slab. Cut out the half-round or triangular shape of the tympanum. Trace over the lines of your landscape, with a sharp pencil. This will transfer the lines of your drawing to the soft clay slab.
3. Use clay modeling tools to carve your landscape in the clay. Do not use modeling techniques. Instead, use the subtractive carving method to create a panel in high relief. Use only the clay tools—not your fingers—to smooth surfaces and add details.
4. When it is thoroughly dry, bisque-fire the relief and, if you wish, glaze it.

Examining Your Work

Describe Is the subject of your relief easily identified as a landscape? Can other students name the different objects in your landscape?

Analyze Did you clearly emphasize one object in your landscape? How did you emphasize that object? Point out five different examples of actual texture in your relief.

Interpret What season of the year is represented in your relief? What are the most important clues to this season?

Judge Assume that you are an art critic inclined to judge works of art in terms of design qualities. Would you consider this relief a successful work of art? How would you defend your judgment?

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Let There Be Light...and Color

Brian Clarke creates stunning stained glass.

WOLFGANG STECHE/VISION

In the past, stained glass was reserved for religious spaces. "It is my mission to bring it kicking and screaming out of that milieu," says Brian Clarke.

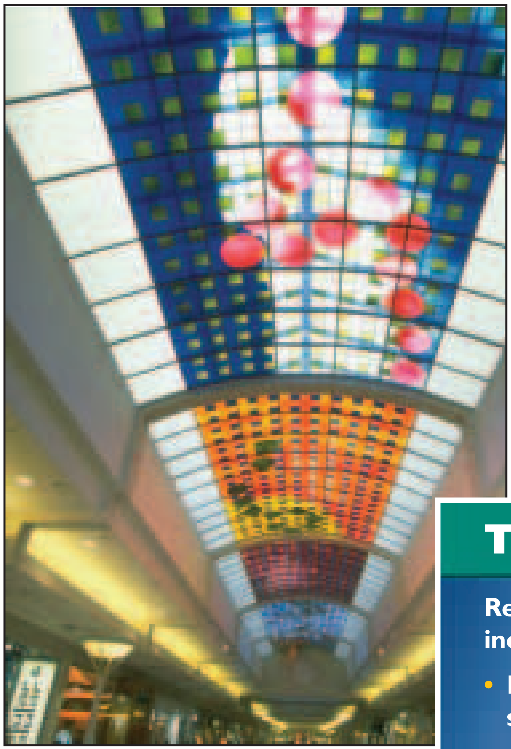
Brian Clarke is England's foremost stained-glass artist. His glowing windows and ceilings are part of buildings all over the world. Atop the 1988 Lake Sagami Country Club in Yamanishi, Japan, sits his tower of vibrant glass panels that glow at night like a beacon. He adapted repeating Islamic patterns into his skylight for the 1982 mosque at Saudi Arabia's main airport. A New York City gallery owner observes, "Clarke is involved with the magic of stained glass, its luminosity."

Following in the footsteps of artisans who created stained glass for Gothic cathedrals, Clarke did his first works for local churches. A native of Lancashire, England, Clarke would create the panes in his studio, and then deliver them to the church by bus. Today, most of his large projects are made in a factory in Germany. Clarke works with experts there to blow molten glass into huge bubbles, which are then sliced so they can be spread apart into flat panes.

Clarke continues to produce colorful glass for sacred spaces, such as jewel-like windows for a tiny fourteenth-century abbey in Switzerland.

He also enjoys bringing art into the everyday world. In 1996, he designed skylights for a giant mall in Rio de Janeiro, Brazil. It is made of more than 1,000 square meters of brilliant green and blue glass that was inspired by the Amazon River and Rio's famous Carnaval. "Art should be in the streets, in public places," Clarke says.

H. JOHN MAIER JR./IAMGE WORKS



Clarke's stained-glass skylights dazzle shoppers in this Rio de Janeiro mall.

TIME to Connect

Research and report the history of glass and glass blowing. Be sure to include answers to the following questions:

- **How is glass made? What are its ingredients? How is it formed into shapes? How are colors added to the glass?**
- **What are some new technologies used to strengthen glass?**
- **What are some interesting scientific applications of glass, such as fiberoptics?**

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CHAPTER 15 REVIEW

Reviewing Art Facts

Lesson One

1. What contributed to bringing an end to the feudal system in Europe?
2. Name three architectural innovations that enabled architects to construct soaring Gothic cathedrals.
3. Describe the feeling evoked by the interior of a Gothic cathedral.

Lesson Two

4. How were sculpted figures altered to fit into the "upward surge" feeling of Gothic architecture?
5. Would you say that Gothic relief sculptures were higher-relief or lower-relief than those of the Early Medieval period?
6. Compared to Medieval sculptures, were Gothic sculptures more realistic or less realistic? Why?
7. What is a gargoyle?

Lesson Three

8. Which country continued to build churches with solid walls, unlike the new Gothic architecture?
9. Why did Giotto have to work quickly when he was painting a fresco?
10. What new goals did Giotto identify in painting?

Thinking Critically

1. **COMPARE AND CONTRAST.** Refer to Figure 15.11 on page 338 and to Figure 14.21 on page 323. Make a list of similarities and differences between the relief sculpture in each work.
2. **ANALYZE.** Look closely at the colors used in *May* (Figure 15.19, page 343). Make a list of the colors you see that are intense, or very bright. Then list the colors that are dull or low in intensity.

YOUR DIGITAL PORTFOLIO

The contents of your portfolio should be reviewed from time to time. If you created a digital portfolio or stored notes, sketches, and final original artworks, you may wish to add or remove some of your entries. You may choose to keep certain artworks because they represent your best use of the elements and principles of art. You may decide to keep other works because they demonstrate growth in use of specific media. Date your written reflections.

Standardized Test Practice

Reading & Writing

Read the paragraph below and then answer the question.

"Books of hours," like the one by the Limbourg brothers (pages 342–43), were commonplace in the 1400s. Early forerunners of today's personal organizers, these books often included useful features such as calendars. The illumination in Figure 15.19 is from the calendar section for May. The main function of these books was to provide prayers, one for each hour of the day. Both text and picture versions were included, to serve a largely illiterate population. The books also contained texts and illuminations for psalms and masses for holy days.

Based on the use of *illumination* in the present context, the word might have all of the following definitions EXCEPT

Ⓐ spiritual enlightenment.

Ⓑ clarification; explanation.

Ⓒ decorative lighting.

Ⓓ intellectual enlightenment.

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UNIT 6

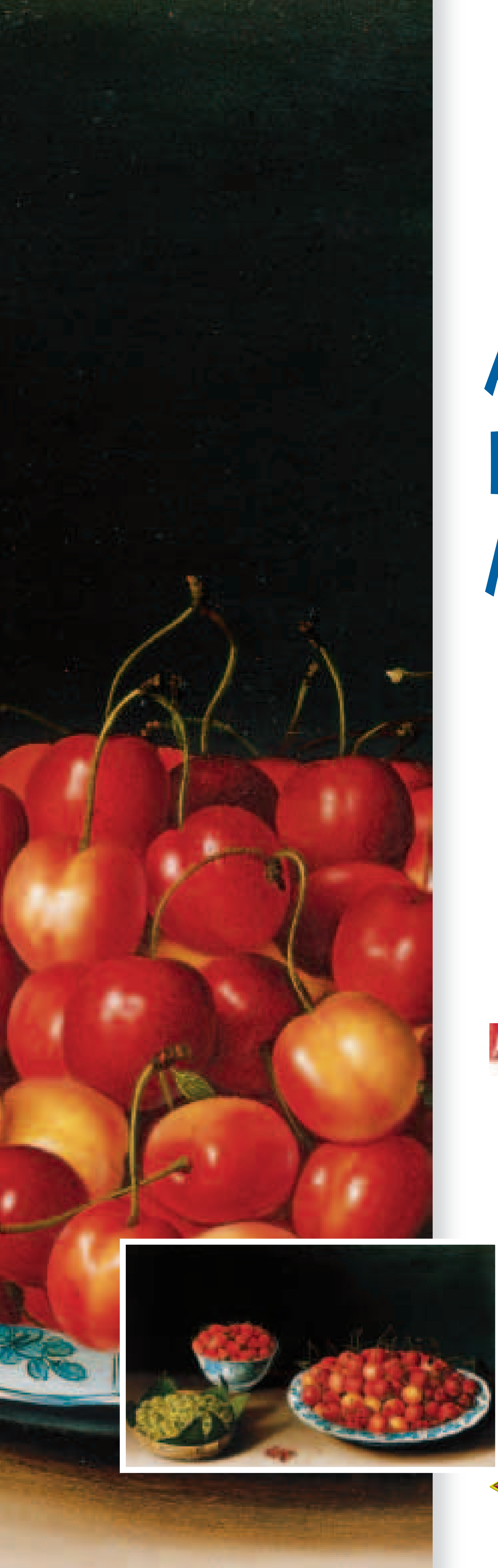
ART OF AN EMERGING MODERN EUROPE

Around 1400 a dramatic change began to take place in Italy and in western Europe. As people became more involved in business, government, military, and social events, they no longer focused all their attention on religious matters. After centuries of symbolic religious images, artists looked to nature for inspiration, creating works that mirrored the people, places, and events of the real world.

ART Online

Web Museum Tour The Indianapolis Museum of Art in Indiana is known for its holdings of Dutch and Flemish paintings. Visit the museum at **art.glencoe.com**, and explore the European collection.

Activity Tour the site and find works by Rembrandt, Rubens, Seurat, and Gauguin. Then click on the Geometry of Art feature on the site. Discover how using lines in different ways helps artists to create very different works of art. How do artists show three-dimensional objects using a flat surface?



Louise Moillon. *Still Life with Cherries, Strawberries, and Gooseberries.* 1630. The Norton Simon Foundation, Pasadena, California. Oil on panel. 32.1 × 48.6 cm (12⅝ × 19⅛″).

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CHAPTER 16

THE ITALIAN RENAISSANCE

What comes to mind when you think of the Renaissance? What do you know about the great artists Leonardo da Vinci, Michelangelo, and Raphael? By the beginning of the fifteenth century, there was a revival of interest in the classical art and literature of ancient Greece and Rome. This interest began in Italy, and scholars and artists began to turn to non-religious subject matter for inspiration. The period of time in which these events took place is called the Renaissance. The word means “rebirth” and refers to the renewed interest in the classical creations that inspired it.

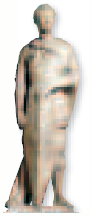
FOCUS ON READING

Read to Find Out As you read this chapter, find out about the influences that shaped the Renaissance, the impact of the printing press, and the artist Masaccio and his use of linear perspective. Learn about the Renaissance style of sculpture, architecture, and painting. Read further to discover the works of Leonardo da Vinci, Michelangelo, and Raphael.

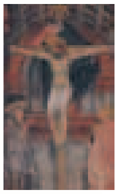
Focus Activity Think about what you have learned about classical Greek and Roman art. Make connections between the qualities you see in the artwork of the Renaissance with the art of classical times. Look at *The School of Athens* in Figure 16.1. What qualities remind you of Greek or Roman art? You will see the quality of realism, the human figures modeled in light and shadow. Note the subject matter. As you go through the chapter, continue to look for connections with classical art and new innovations that make the art uniquely Renaissance art.

Using the Time Line The Time Line introduces you to some of the innovations of the Renaissance period and works of art created by some of the West’s most legendary artists.

1412
Filippo Brunelleschi, an architect, discovers linear perspective and writes “Rules of Perspective”



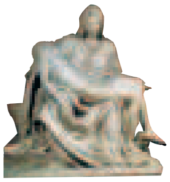
1415–17
Donatello portrays *St. George* with lifelike realism



1428
Masaccio uses linear perspective in *The Holy Trinity* fresco
(Detail)

1440
Johannes Gutenberg invents a method of printing with movable type

c. 1500
Rome is the leading Renaissance city



c. 1500
Michelangelo carves his *Pietà* while in his early 20s

1400 **1450** **1500**

c. 1400–1520
The Italian Renaissance

1495–1527
The High Renaissance

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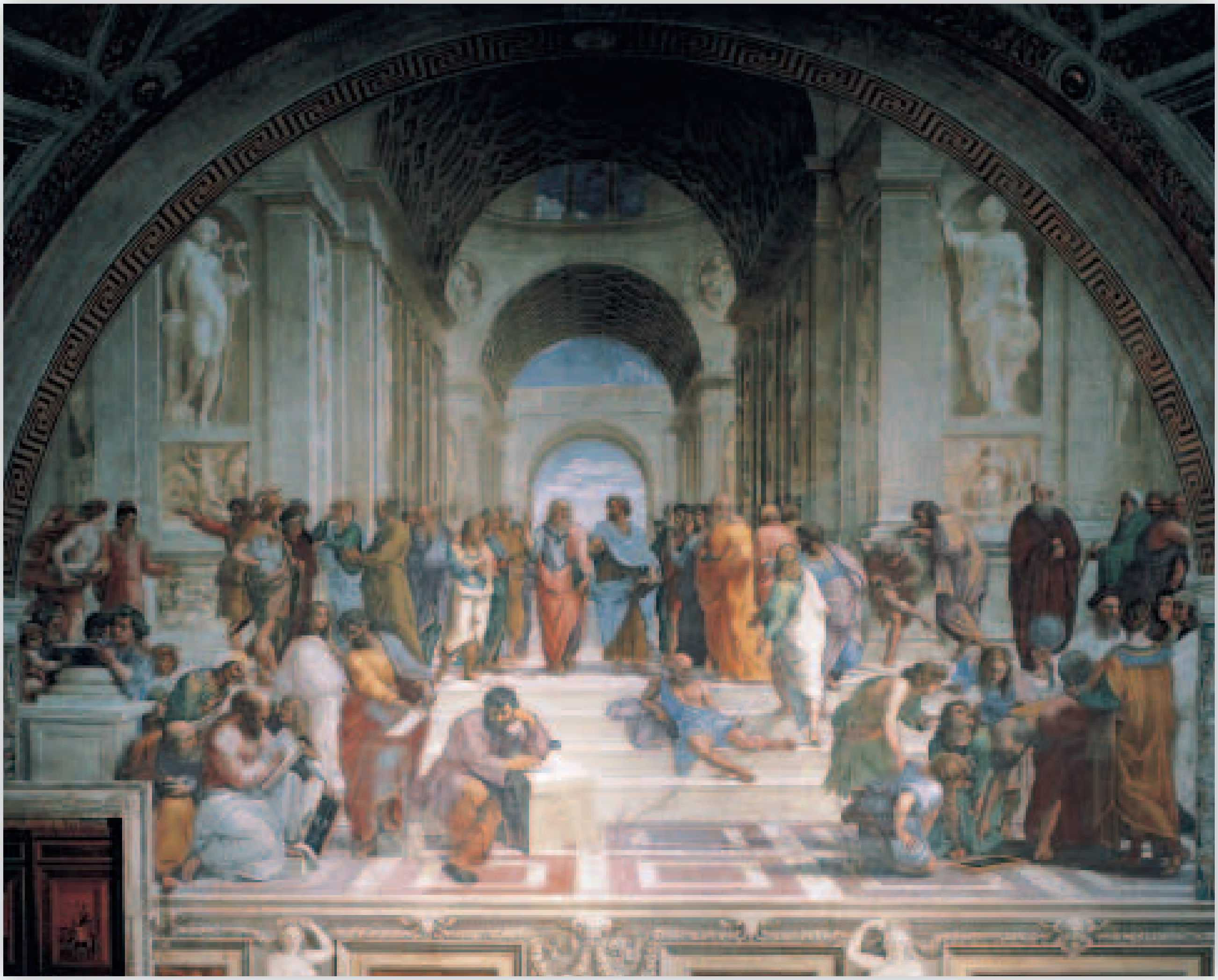
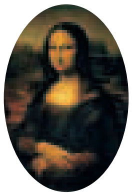
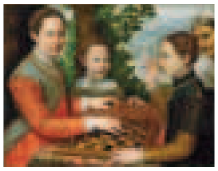


FIGURE 16.1 Raphael. *The School of Athens.* 1509–11. Stanza della Segnatura, Vatican Palace, Rome, Italy.



1503–6
Leonardo da Vinci paints
the *Mona Lisa* (Detail)

1509–11
Raphael paints
The School of Athens



1532–1625
Sofonisba Anguissola
paints portraits
(credit, p. 375)

TIME&PLACE
CONNECTIONS

Refer to the Time Line
on page H11 in your
Art Handbook for more
about this period.

1550

1600

c. 1508–12 Michelangelo paints
the ceiling of the Sistine Chapel

c. 1500 Works by women
artists gain recognition

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LESSON ONE

The Emergence of the Italian Renaissance

Vocabulary
- Renaissance
- humanism
- linear perspective
- aerial perspective

Artists to Meet
- Masaccio
- Fra Angelico
- Lorenzo Ghiberti

Discover
After completing this lesson, you will be able to:
- Explain the impact of the printing press on the period.
- Analyze how linear perspective and aerial perspective are used to create depth and space.

The fifteenth century was a time of great growth and discovery. Commerce spread, wealth increased, knowledge multiplied, and the arts flourished. In Italy, a number of cities grew to become important trading and industrial centers. Among these was Florence, which rose to become the capital of the cloth trade and boasted of having the richest banking house in Europe. (See map, **Figure 16.2.**)

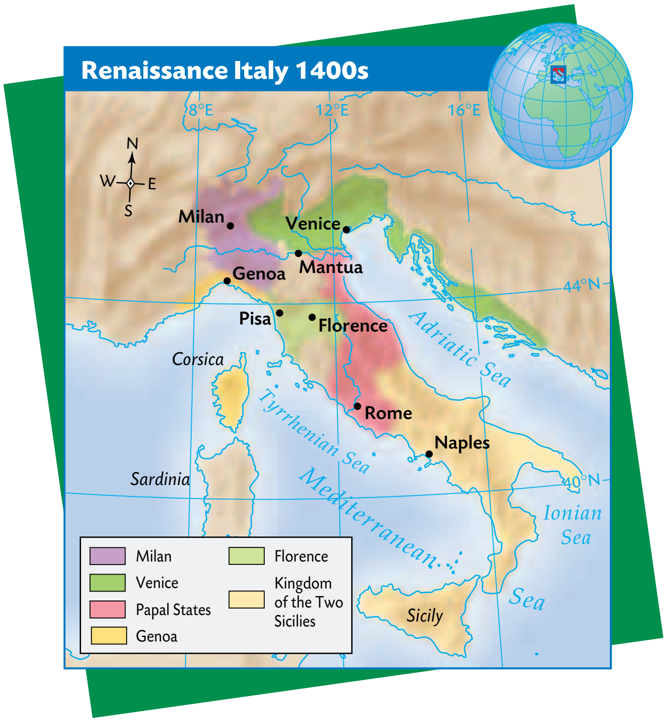
The Medici family, who controlled this banking empire, became generous patrons of the fine arts.

Influences that Shaped the Renaissance

During this period, artists and scholars developed *an interest in the art and literature of ancient Greece and Rome*. This interest in the classics was called **humanism**. Humanists—the scholars who promoted humanism—embraced the Greco-Roman belief that each individual has dignity and worth.

Artists greatly admired the lifelike appearance of classical works and longed to capture the same quality in their own works. They turned to a study of nature and the surviving classical sculptures in an effort to make their artworks look more realistic.

In the middle of the fifteenth century, a German printer named Johannes Gutenberg perfected the printing press, an invention that ranks as one of the most important contributions of the Renaissance. Within years, thousands of presses were in operation in Europe, and hundreds of books were printed from these presses. This mass-production capability made available to great numbers of readers the works of ancient Greek and Roman writers, religious books, and volumes of poetry and prose.



MAP SKILLS

FIGURE 16.2 Italy was made up of city-states during the 1400s. **Why was the location of Florence important to the development and promotion of Renaissance art?**

Masaccio (1401–1428)

In Florence, the wealthy and better-educated citizens grew in number and began to show a lively interest in the arts. Beginning in the fourteenth century and continuing through the fifteenth century, they made their city the artistic capital of Italy. It was in Florence that a carefree young painter known as Masaccio (ma-**saht**-chee-oh) brought about a revolution in art equal to that brought by Giotto.

Masaccio is regarded as the first important artist of the Italian Renaissance. He took the innovations of

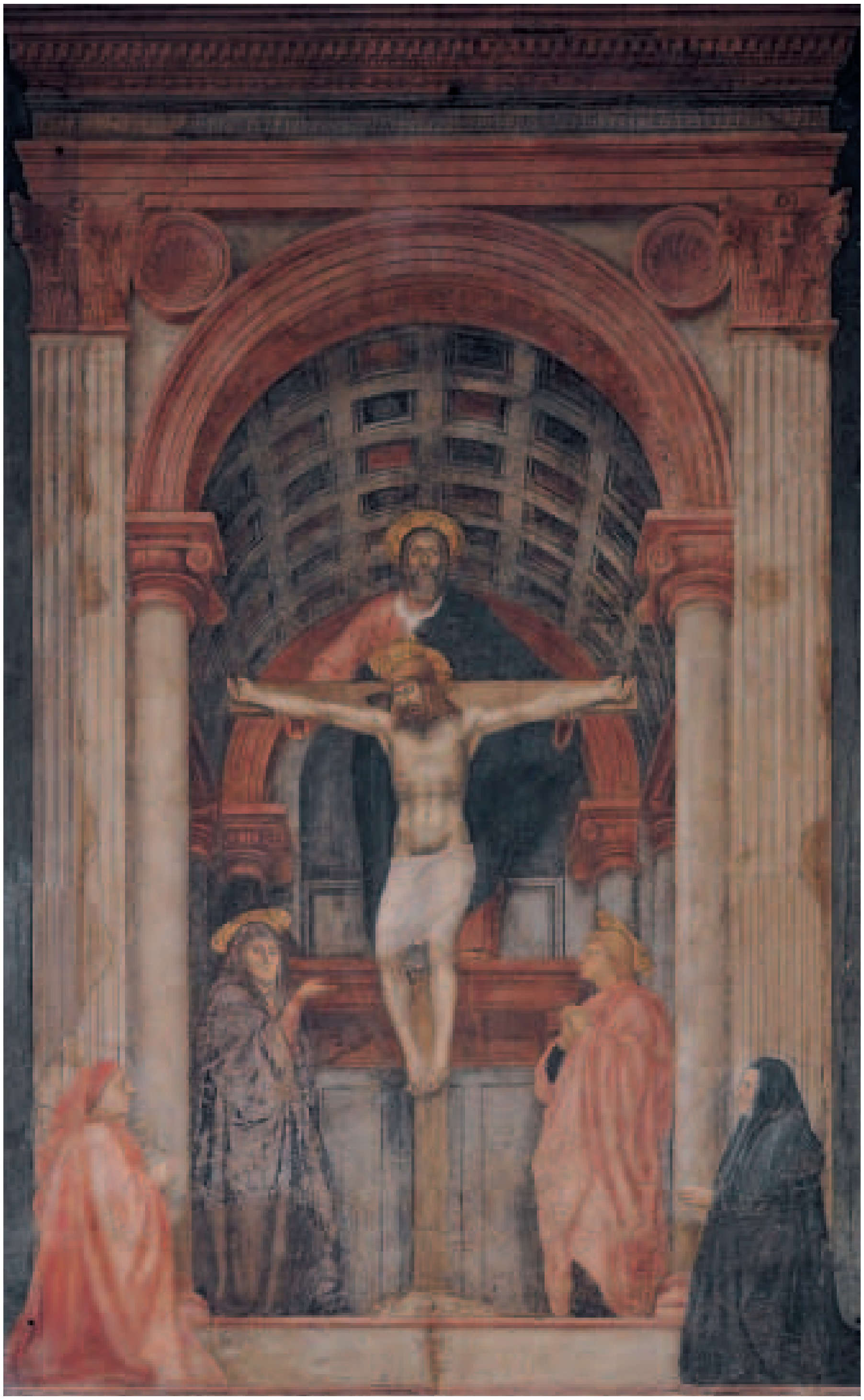
Giotto and developed them further to produce a style that became the trademark of the Italian Renaissance. It was a style that owed a great deal to the fresco technique that continued to be popular throughout Italy.

The Holy Trinity

■ **FIGURE 16.3**

Masaccio worked in fresco when he created one of his greatest works in the Florentine church of Santa Maria Novella. The painting was *The Holy Trinity* **(Figure 16.3).** Like Giotto before him, he ignored unnecessary detail and focused his attention on mass and depth.

He wanted his figures to look solid and real, so he modeled them in light and shadow. To show that some of these figures were at different distances from the viewer, he overlapped them. To increase the lifelike appearance of his painting even more, Masaccio created the illusion of a small chapel. In it he placed the Holy Trinity, St. John the Baptist, and the Virgin Mary. On either side of this chapel, he added two figures, members of the wealthy family that had commissioned him to paint the fresco. These two figures are life-size. However, the figures inside the painted chapel are smaller to show that they are farther back in space. As a result, you are made to believe that you are looking into a real chapel with real people in it, when actually the entire scene is painted on a flat wall.



■ **FIGURE 16.3** Masaccio made brilliant use of linear perspective in this work. The lines of the ceiling and capitals of the columns slant downward and inward to meet at a vanishing point below the foot of the cross. **How might viewers have reacted when they saw this realism for the first time in a painting?**

Masaccio. *The Holy Trinity.* c. 1428. Fresco. Santa Maria Novella, Florence, Italy.

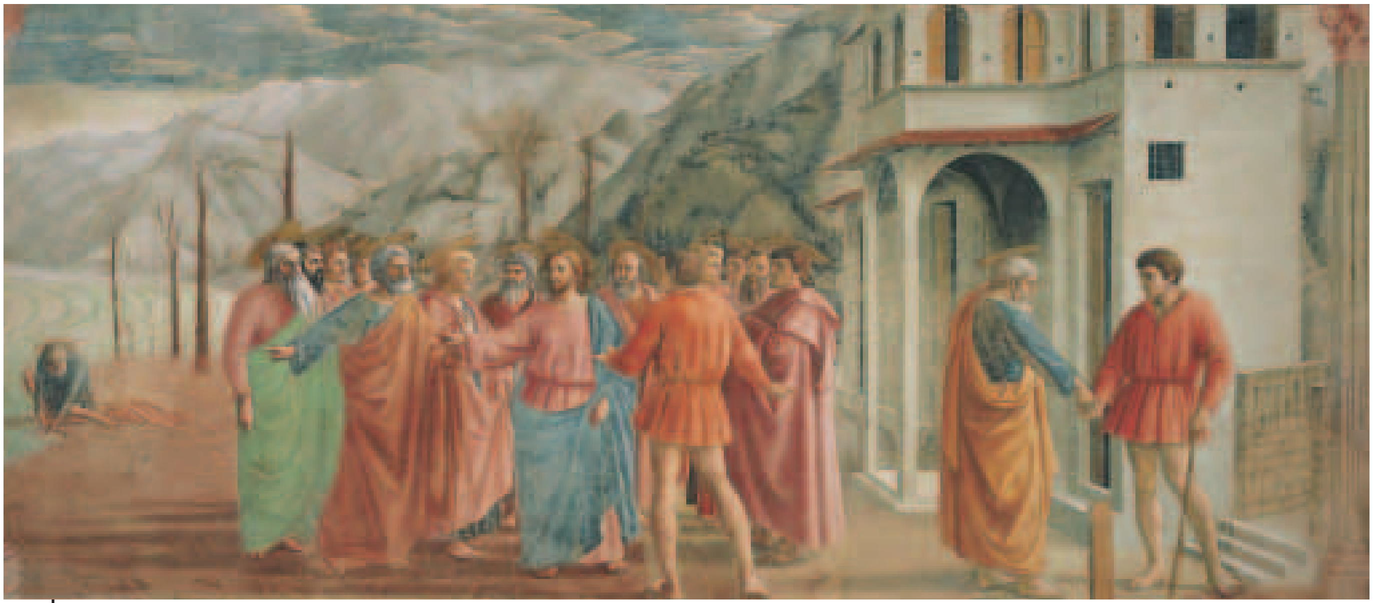
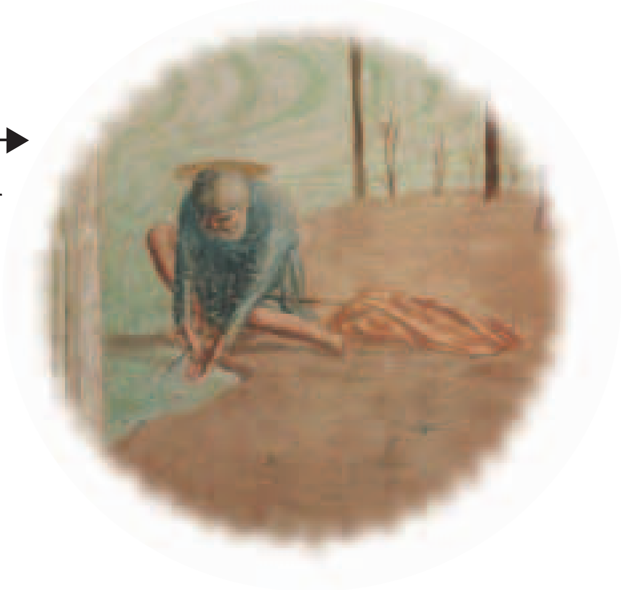


FIGURE 16.4 Light has been used to make these figures seem round and solid. Notice the perspective lines that lead you into the painting. **Explain how the setting, clothing, and other details in this painting help the viewer understand the story depicted here.**

Masaccio. *The Tribute Money*. c. 1427. Fresco. Brancacci Chapel, Santa Maria del Carmine, Florence, Italy.



DETAIL: St. Peter with the fish.

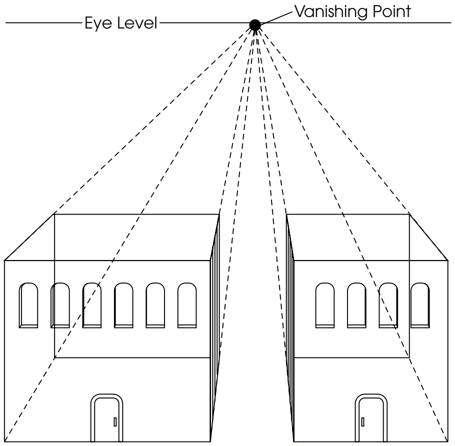


FIGURE 16.5

An example of linear perspective.

Discovery of Linear Perspective

Shortly before Masaccio painted *The Holy Trinity,* an architect named Filippo Brunelleschi (fee-**leep**-poh brew-nell-**less**-kee) made a discovery known as **linear perspective**, *a graphic system that showed artists how to create the illusion of depth and volume on a flat surface*. Based on geometric principles, this system enabled an artist to paint figures and objects so that they seem to move deeper *into* a work rather than across it.

Slanting the horizontal lines of buildings and other objects in the picture makes them appear to extend back into space **(Figure 16.5).** If these lines are lengthened, they will eventually meet at a point along an imaginary horizontal line representing the eye level. The point at which these lines meet is called a *vanishing point*.

The Tribute Money

FIGURE 16.4

Not too long after finishing *The Holy Trinity*, Masaccio began working on a number of large frescoes in another Florentine church. *The Tribute Money* **(Figure 16.4)** is one of these frescoes. In it he grouped three scenes to tell a

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story from the life of St. Peter. In the center, Christ tells St. Peter that he will find a coin in the mouth of a fish with which to pay a tax collector. The tax collector is shown at Christ's left with his back to you. At the left side of the picture, you see St. Peter again, kneeling to remove the coin from the mouth of the fish. Finally, at the right, St. Peter firmly places the coin in the tax collector's hand.

Aerial Perspective

As in his earlier painting *The Holy Trinity*, Masaccio wanted to create a picture that would look true to life. Depth is suggested by overlapping the figures of the apostles gathered around Christ. With linear perspective, he slanted the lines of the building to lead the viewer's eye deep into the picture. He also made distant objects look bluer, lighter, and duller, heightening the illusion of deep space. This method, known as atmospheric or **aerial perspective**, *uses hue, value, and intensity to show distance in a painting*. In *The Holy Trinity*, aerial perspective was not used because the illusion of space was limited to a chapel interior. In *The Tribute Money*, an outdoor setting offered Masaccio the opportunity of using aerial perspective to create the impression of endless space.

Masaccio's Quest for Reality

Masaccio again modeled his figures so that they seem to be as solid as statues. To achieve this effect, he used a strong light that strikes and lights up some parts of his figures while leaving other parts in deep shadow. Then he placed these figures before a faint background. This makes them seem not only more solid, but also much closer to you. The figures are quite large in relation to the rest of the picture and are shown standing at the front of the scene rather than farther away.

Because these figures are so large and so near, you can see clearly what Masaccio was trying to do. He was concerned with showing how the body is put together and how it moves, but he does not stop here in his quest for reality. Notice the natural and lifelike gestures and poses of the apostles around Christ. Now look at the face of St. Peter at the left and shown in the detail. In his effort to bend over and take the money from the fish's mouth, his face has turned red.

Finally, at the right, observe how St. Peter hands over the coin with a firm gesture while the tax collector receives it with a satisfied expression on his face. The gestures and expressions here are what you might expect from real people.

TIME&PLACE CONNECTIONS

c. 1400 1520

The Italian Renaissance

LITERATURE. The invention of a printing press with movable type came about in Germany in 1440. Books could now be reproduced with greater ease and less cost. Books therefore became more available. A great interest in humanist texts grew during the Renaissance.

See more Time & Place events on the Time Line, page H11 in your *Art Handbook*

MUSIC. During the Renaissance music moved away from having an exclusive Church focus. Non-religious songs were written for musical instruments such as the pear-shaped lute, made with 11 strings.

ACTIVITY **Articles.** The invention of movable type made it possible to quickly print notices and post them on city walls. Today, because of computers and copy machines everyone can be an author. Create your own article or flyer. Add illustrations, copy the results, and share it with classmates.

Blending Renaissance and Gothic Ideas

Not all Italian artists accepted the innovations made by Masaccio. Many chose to use some of his ideas and ignore others. Italian art at this time was a blend of the progressive ideas of the Early Renaissance and the conservative ideas of the Gothic period. Two artists who worked in this way were the painter Fra (or "brother") Angelico and the sculptor Lorenzo Ghiberti.

Fra Angelico (c. 1400–1455)

Fra Angelico (**frah** ahn-**jay**-lee-koh) was described by the people who knew him as an excellent painter and a monk of the highest character. A simple, holy man, he never started a painting without first saying a prayer. He also made it a practice not to retouch or try to improve a painting once it was finished. He felt that to do so would be to tamper with the will of God.

The Annunciation

FIGURE 16.6

A few years after Masaccio's death, Fra Angelico painted a picture in which the angel Gabriel announces to Mary that she is to be the mother of the Savior **(Figure 16.6).** This painting shows that he was familiar with Masaccio's ideas and did not hesitate to use some of them. Fra Angelico's earlier paintings had been done in the Gothic style and were filled with figures and bright colors. In this painting, there is a simplicity that calls to mind the works by Masaccio. Fra Angelico uses just two figures, placing them in a modest, yet realistic, architectural setting.

Although he makes some use of perspective, it is clear that Fra Angelico was not greatly interested in creating an illusion of deep space in his picture. The figures of Mary and the angel do not overlap as do the figures in Masaccio's paintings. Instead, they are separated and placed within a limited area marked off by arches. Fra Angelico chose not to use Masaccio's modeling techniques to make his figures look round and solid. There is little to suggest that real people exist beneath the garments he paints.

There are no surprises in Fra Angelico's paintings. The gestures and facial expressions are easy to read. Like Gothic artists before him, Fra Angelico painted the religious story so that it could be easily understood. This religious story was more important to Fra Angelico than making his picture seem true to life.

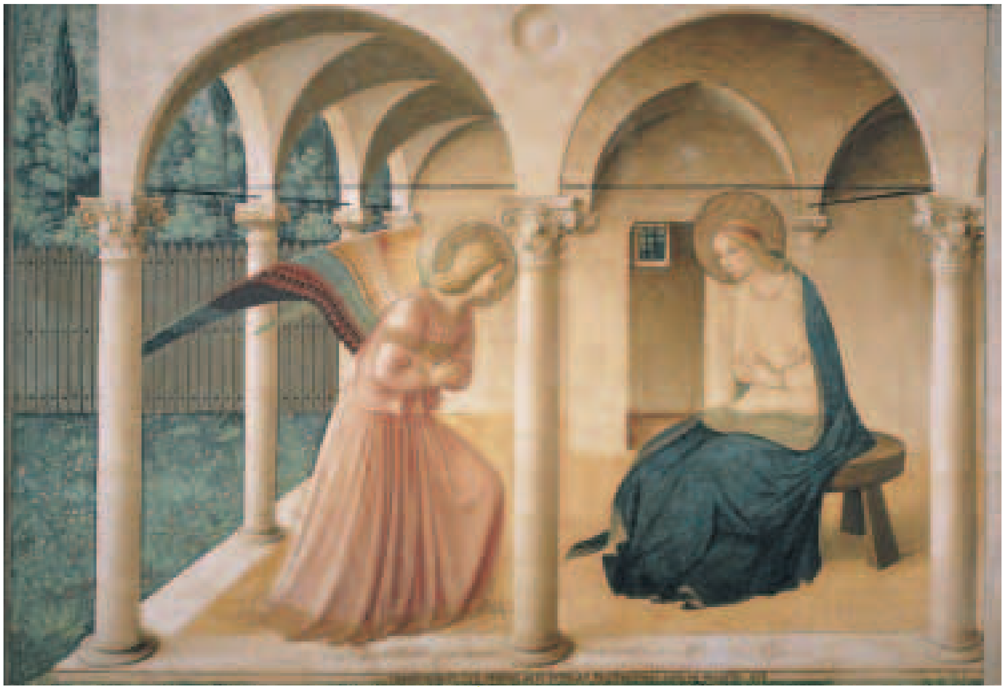

FIGURE 16.6 These figures are presented with more simplicity than figures painted by Masaccio. **How has the artist shown that his most important concern here is telling a clear, recognizable story?**

Fra Angelico. *The Annunciation.* c. 1440–45. Fresco. Museo di San Marco, Florence, Italy.

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Styles Influencing *Styles*

GOTHIC TO RENAISSANCE The transition from Gothic to Renaissance style can be seen in these two works in bronze. Compare the panels and identify details that reflect Renaissance or Gothic style.

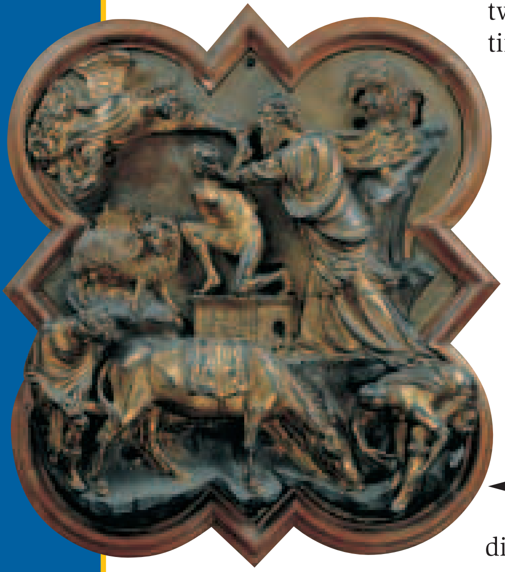

FIGURE 16.7a

Filippo Brunelleschi. *The Sacrifice of Isaac.* 1401–2. Bronze relief. 53.3 × 43.2 cm (21 × 17″). Museo Nazionale del Bargello, Florence, Italy.

Brunelleschi's panel shows a Gothic flatness. Each object is formed separately, and figures do not relate to each other. The figures have been arranged across the front plane.

Ghiberti's work forms a more unified whole. Objects overlap in a more natural way, representative of the Renaissance style. Figures turn into the work and seem to communicate through glances or gestures.

Brunelleschi's panel can be divided horizontally into three layers that are placed one on top of the other to retain the Gothic style.

Ghiberti's panel can be divided vertically into two scenes that each tell part of the story. This arrangement reflects the Renaissance qualities of harmony and balance.

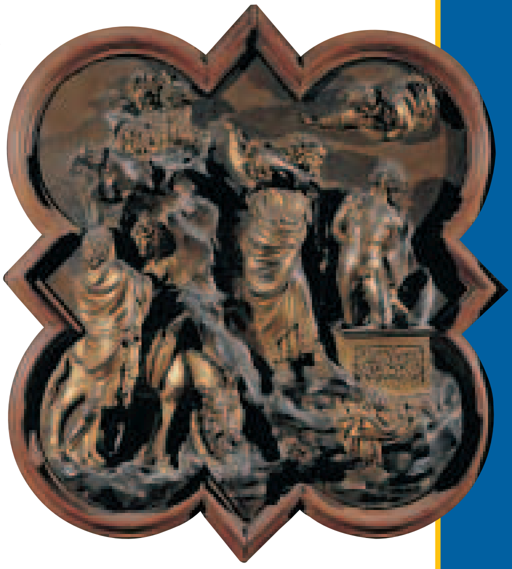

FIGURE 16.7b

Lorenzo Ghiberti. *The Sacrifice of Isaac.* 1401–2. Bronze relief. 53.3 × 43.2 cm (21 × 17″). Museo Nazionale del Bargello, Florence, Italy.

Lorenzo Ghiberti (1378–1455)

Like Fra Angelico, Lorenzo Ghiberti (loh-**ren**-zoh gee-**bair**-tee) combined elements of the new Renaissance style with the earlier Gothic style. A sculptor, Ghiberti is best known for the works he made for the Baptistry of the Florence Cathedral.

The Contest for the Baptistry Doors

In 1401, the Florence City Council sponsored a contest to find an artist to decorate the north doors of the Baptistry of the cathedral. This Baptistry, built in the twelfth century and dedicated to St. John the Baptist, was one of the most important buildings in the city. It was here that children were baptized and officially brought into the Church. In 1330, an artist named Andrea Pisano had been selected to decorate the south doors of the Baptistry with scenes from the life of St. John the Baptist. Pisano had done so by creating a series of bronze reliefs in the Gothic style of that period.

To decorate the north doors the city offered a challenge to the leading artists of the day. Sculptors were asked to design a sample relief panel in bronze. The subject for the relief was to be the sacrifice of Isaac.

This subject was chosen because it seemed like a good test for an artist. It was a religious scene of great dramatic interest, and it would have to include several figures in motion. Entries were turned in by hopeful artists and were carefully examined. Finally Ghiberti was declared the winner. He spent the next twenty-one years of his life completing the twenty-eight bronze panels used on the doors of the Baptistry.

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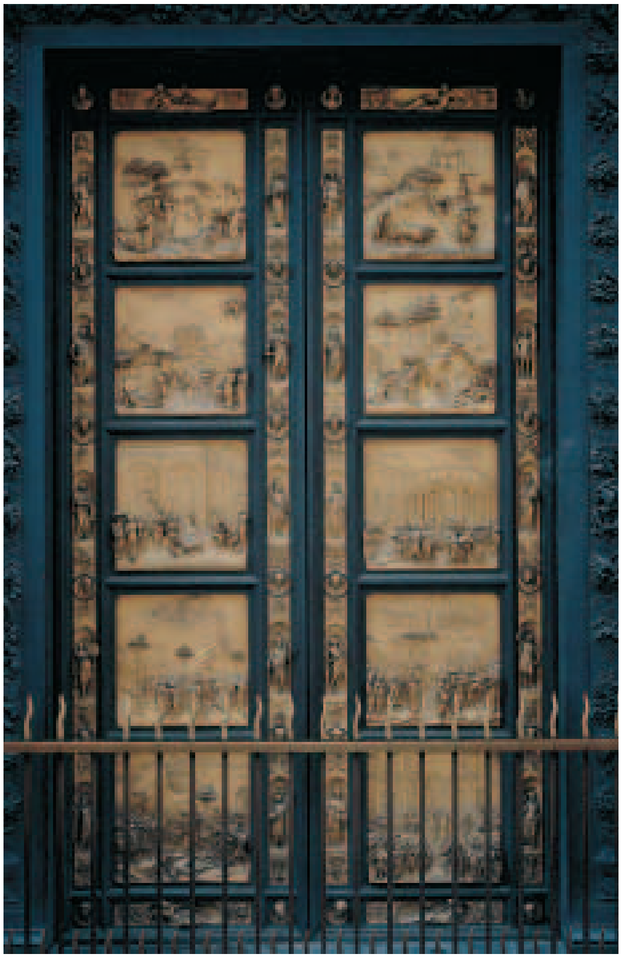

■ **FIGURE 16.8** Ghiberti's doors are still referred to as "The Gates of Paradise." **What reaction did Ghiberti's work stir in his peers?**

Lorenzo Ghiberti. *Gates of Paradise.* 1425–52. Gilt bronze. Approx. 4.57 m (15′) high. Baptistry of Florence, Italy.

Comparison of Two Panels

When you compare Ghiberti's winning relief panel with one produced by his chief rival in the competition, Filippo Brunelleschi, some interesting similarities and differences are apparent. (See **Figures 16.7a** and **16.7b,** page 359.)

A requirement of the competition was that all the panels had to employ the same Gothic frame used by Pisano on the south doors of the Baptistry. At first glance, this frame makes the panels created by Brunelleschi and Ghiberti both look like pictures from a medieval manuscript. A close inspection, however, reveals that only one panel retains the Gothic style.

The Gates of Paradise

■ **FIGURE 16.8**

Ghiberti drew more heavily on new Renaissance ideas later in his career when he worked on a second set of doors for the Baptistry **(Figure 16.8).** These doors showed scenes from the Old Testament.

For them, Ghiberti abandoned the Gothic frame used in earlier panels and made the individual reliefs square. He also introduced a greater feeling of space by using linear perspective. This made the buildings and other objects appear to extend back into the work.

Finally, he modeled his figures so that they stand out from the surface of the panel and seem almost fully rounded. When Michelangelo gazed upon these doors, he said they were worthy of being used as the gates to heaven.

LESSON ONE REVIEW

Reviewing Art Facts

1. **Identify** What was the contribution Gutenberg's printing press made to the intellectual rebirth of the Renaissance? How did it change the way people viewed life and the world around them?
2. **Describe** How did Masaccio give his figures mass and show depth in Figure 16.3, page 355?
3. **Define** What is *linear perspective?* Who is given credit for this discovery?

Making Connections

Identifying Benefits of Visual Arts The visual arts have a unique ability to help us understand how things work. Artists have used the visual arts to record details of history that would otherwise have been lost through time. Some artists have even used the visual arts to aid them in making discoveries in other disciplines. Leonardo da Vinci used art to understand engineering and science.

Activity Locate images from da Vinci's sketches in books or on the Internet. Make a list of the things that Leonardo studied as artist, engineer, and scientist. Share your findings with the class.

CONTENTS Visit art.glencoe.com for study tools and review activities.

The Acceptance of Renaissance Ideas

Vocabulary

- foreshortening
- contrapposto

Artists to Meet

- Paolo Uccello
- Piero della Francesca
- Donatello
- Filippo Brunelleschi
- Sandro Botticelli

Discover

After completing this lesson, you will be able to:

- Identify the ideas of the Renaissance and their influence on art and artists.
- Recognize how artists looked to earlier works while developing new styles.

A number of changes had taken place during the early 1400s that influenced artists and thinkers. Patrons of the arts such as Florence's Medici family knew who the talented artists were and provided them with generous funding. Scholarship was encouraged and intellectual curiosity spread in both the humanities and the arts.

Development of Renaissance Style

The medieval search for salvation gradually changed to a humanist focus based on the classical culture of ancient Greece and Rome. As a result of this intellectual rebirth, artists acquired additional areas of interest from which to draw ideas for their works and developed techniques that brought an exciting new vitality to their paintings and sculptures.

Paolo Uccello (1397-1475)

Paolo Uccello (**pah**-oh-loh oo-**chell**-oh) was one of the Renaissance artists who eagerly accepted new Renaissance ideas. His concern for perspective is evident when you analyze his painting *The Battle of San Romano* **(Figure 16.9).** Bodies and broken spears are placed in such a way that they lead your eye into the picture. Notice the fallen figure in the lower

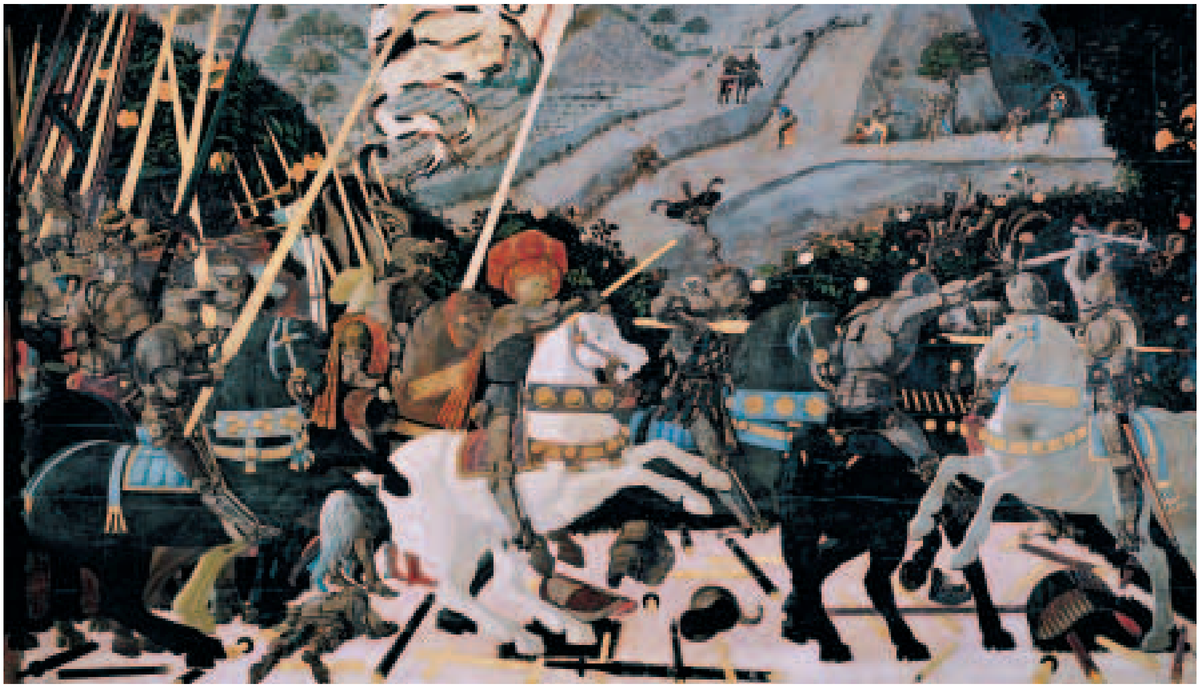

FIGURE 16.9 The figures in this battle scene seem stiff and frozen. The lack of movement makes the scene appear unrealistic. **Find places where contour and axis lines lead the viewer's eye into this work.**

Paolo Uccello. *The Battle of San Romano.* 1445. Tempera on wood. 182 × 323 cm (6′ × 10′5″). National Gallery, London, England.

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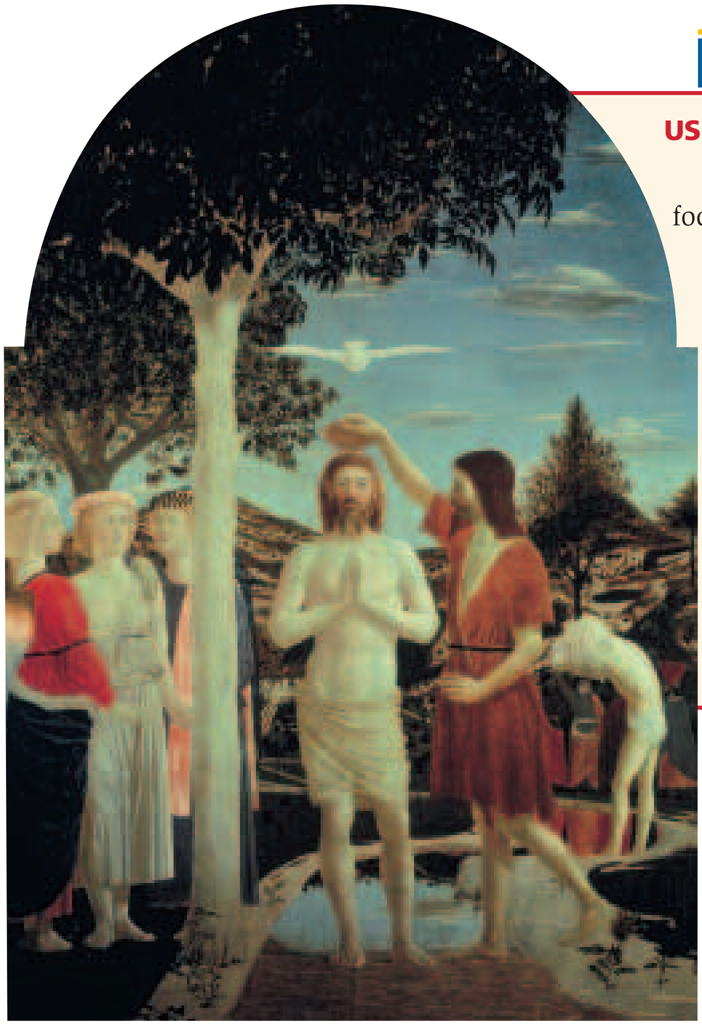

LOOKING Closely

USE OF THE ELEMENTS OF ART

Observe how Piero used the elements of art to focus the viewer's attention in this work.

- **Shape.** Gently curving arches formed by a tree branch and the hand and arm of St. John the Baptist draw your attention to Christ's face.
- **Line.** The horizon line forms a second arch that dips down below Christ's head.
- **Color.** Piero's use of color gave solidity to the figures and added realism to the space around them.
- **Light.** The clear morning air brightens the landscape, and light flows around the people in the scene.

FIGURE 16.10

Piero della Francesca. *The Baptism of Christ.* 1445. Tempera on panel. 167.6 × 116.2 cm (66 × 45¾″). National Gallery, London, England.

left corner. Here Uccello used a technique known as **foreshortening**, *drawing figures or objects according to the rules of perspective so that they appear to recede or protrude into three-dimensional space.*

Yet, even with all its depth, you would never say that this work looks realistic. It is more like a group of puppets arranged in a mock battle scene. By concentrating on perspective, Uccello failed to make his figures and their actions seem lifelike. The world that he painted is not a real world at all, but an artificial world dictated almost entirely by the rules of perspective.

Piero della Francesca

(1420–1492)

Fra Angelico and Ghiberti could not turn their backs entirely on the Gothic style. Uccello's interest in the Renaissance style was solely in perspective. It was up to a fourth artist, Piero della Francesca (pee-**air**-oh **dell**-ah fran-**chess**-kah), to break with tradition and fully embrace the new style. By doing so, he carried on the ideas that started with Giotto and were continued by Masaccio.

The Baptism of Christ

FIGURE 16.10

The Baptism of Christ **(Figure 16.10)** shows how Piero painted figures to appear three-dimensional like the figures painted by Giotto and Masaccio. Christ is a solid form placed in the center of the picture. The hand of St. John the Baptist and a dove representing the Holy Spirit are placed directly over his head. The figures show little movement or expression. They are serious, calm, and still. The tree and the figures in the foreground provide a strong vertical emphasis. The effect of this vertical emphasis is softened by the artist's use of contrasting horizontals and curves. The horizontals are found in the clouds and the dove. The curves are seen in the branches, stream, and horizon line.

Innovations in Painting, Sculpture, and Architecture

A new emphasis on realism inspired by surviving models from classical Greece and Rome revealed itself in various ways in the visual arts of the Italian Renaissance.

In *painting*, more and more artists turned their attention to creating depth and form to replace the flat, two-dimensional surfaces that characterized medieval pictures. Perspective and modeling in light and shade were used to achieve astonishing, realistic appearances.

In *sculpture*, this same concern for realism was manifested in the lifelike figures of Donatello and Michelangelo that seemed to move freely and naturally in space.

In *architecture*, the Gothic style was abandoned by Filippo Brunelleschi and followers in favor of a new architectural style. This style traced its origins back in time to the carefully proportioned, balanced, and elegant buildings of classical times.

Donatello (1386–1466)

Donatello (doh-nah-**tell**-loh), one of the assistants who worked for Ghiberti on the first set of doors for the Baptistry of Florence, would go on to become the greatest sculptor of the Early Renaissance. A good friend of Brunelleschi, he also shared Masaccio's interest in realistic appearances and perspective.

Styles Influencing *Styles*

ROMAN TO RENAISSANCE Donatello's sculptures became famous for their lifelike qualities. You can see this remarkable realism in Donatello's sculpture *St. George* **(Figure 16.11a).** The young knight seems to lean forward in anticipation as he stares intently ahead. Perhaps he is watching the advance of an enemy and is preparing for his first move, ready to do battle.

In many ways, *St. George* shows influences of classical Greek sculptures. Its slightly twisting pose, known as **contrapposto**, may remind you of the *Spear Bearer* by Polyclitus **(Figure 16.11b).** This pose is *a representation of the human body in which the weight is shifted onto one leg, shoulder, and hip to create an uneven balance to the figure.* Even though Donatello's figure is clothed, there is no mistaking the presence of a human body beneath the garments.

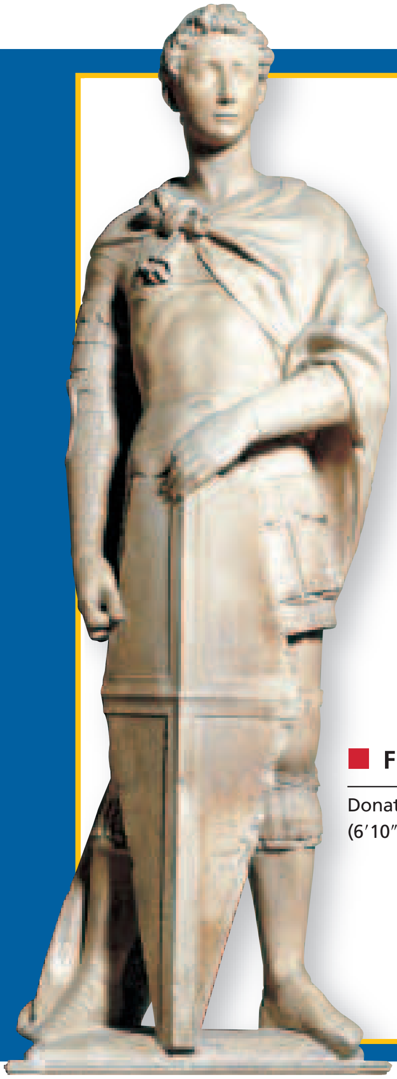

FIGURE 16.11a

Donatello. *St. George.* 1415–17. Marble. Approx. 210 cm (6′10″) high. Museo Nazionale del Bargello, Florence, Italy.

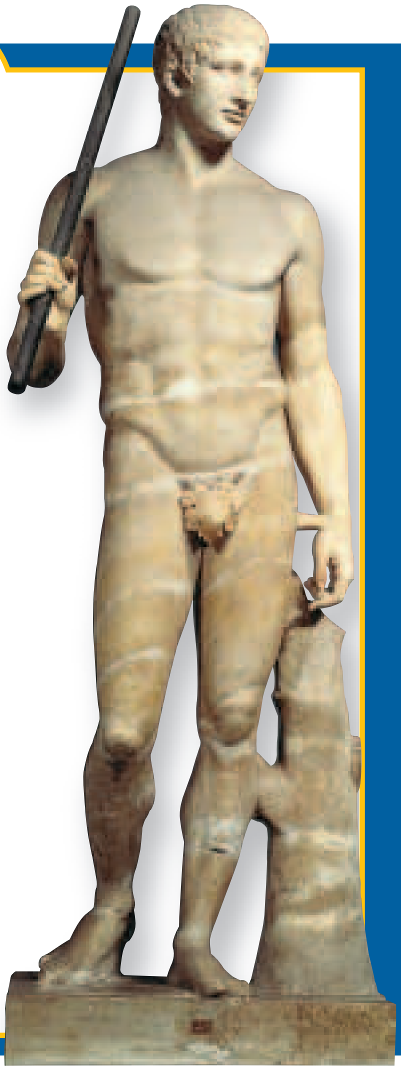

FIGURE 16.11b

Polyclitus. *Doryphoros (Spear Bearer).* Roman copy after Polyclitus. c. 450–440 B.C. Life-size. Museo Archeologico Nazionale, Naples, Italy.

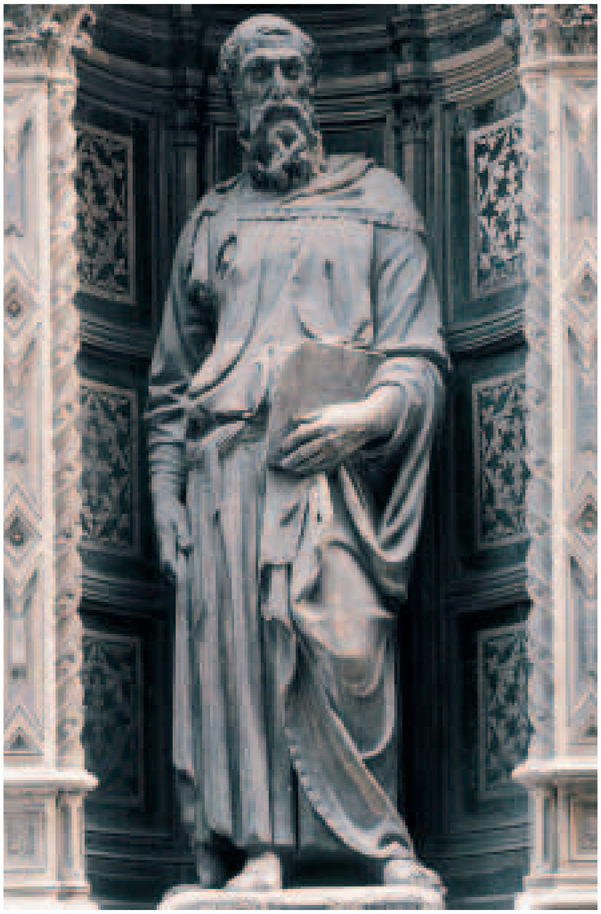

FIGURE 16.12 Notice that the sculptor stretched the upper part of the body here. **What happens when you look up at this sculpture from below?**

Donatello. *St. Mark.* 1411–13. Marble. Approx. 236 cm (7′9″) high. Orsanmichele, Florence, Italy.

Donatello used perspective in sculpture when carving figures that were to be placed above eye level in churches. He made the upper part of the bodies longer so that when viewed from below, they would seem more naturalistic **(Figure 16.12).** This kept his sculptures from looking short and awkward.

Filippo Brunelleschi

(1377–1446)

You may be wondering what became of Filippo Brunelleschi. He was, you recall, the artist credited with discovering linear perspective. You may also recall that he was Ghiberti's major rival for the right to design the doors for the Baptistry in Florence. When he lost the contest to Ghiberti, Brunelleschi was very disappointed. In fact, it caused him to abandon sculpture for a career in architecture.

Designing the Dome of Florence Cathedral

Sixteen years later, the two rivals faced each other again in another competition. This time they were asked to submit their designs for a huge dome for the Cathedral of Florence. Work on the cathedral had been under way for generations. Everything had been completed except a dome that would span the huge opening above the altar. No one was able to design a dome to cover such a large opening, however. Many claimed that it could not be done. Brunelleschi was one of those who claimed that it could. He submitted a plan based on Gothic building techniques and was awarded the opportunity to try.

Brunelleschi's plan called for the use of eight Gothic ribs that met at the top of the dome and were joined by horizontal sections around the outside of the dome at its base. The surface between the ribs was then filled in with bricks. In **Figure 16.13,** four major ribs can be seen on the outside of the dome. For extra height, the entire

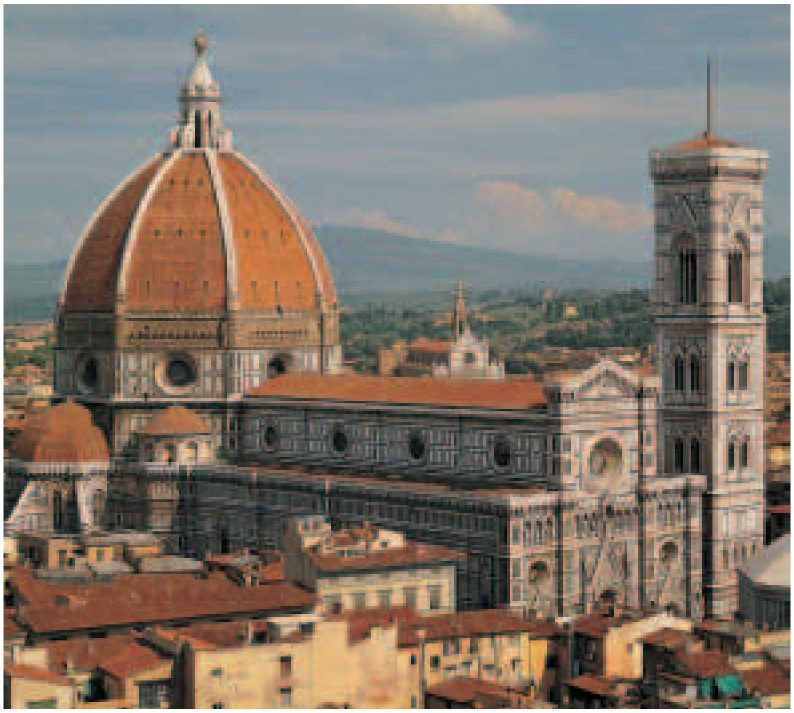

FIGURE 16.13 The plan for constructing this dome was based on building techniques developed by Gothic architects. **Explain the significance of artists making use of styles and techniques from earlier eras.**

Filippo Brunelleschi. Florence Cathedral. View of dome. Florence, Italy. 1420–36.

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dome was placed on a drum. Circular windows in this drum allowed light to flow into the building **(Figure 16.14).**

It took 16 years to build the dome, but when it was finished, Brunelleschi's reputation as an architect and engineer was made. The towering dome dominated Florence. It soon became a symbol of the city's power and strength. It was so spectacular that later, when designing the great dome for St. Peter's in Rome, Michelangelo borrowed ideas from it.

Striving for Roman Balance

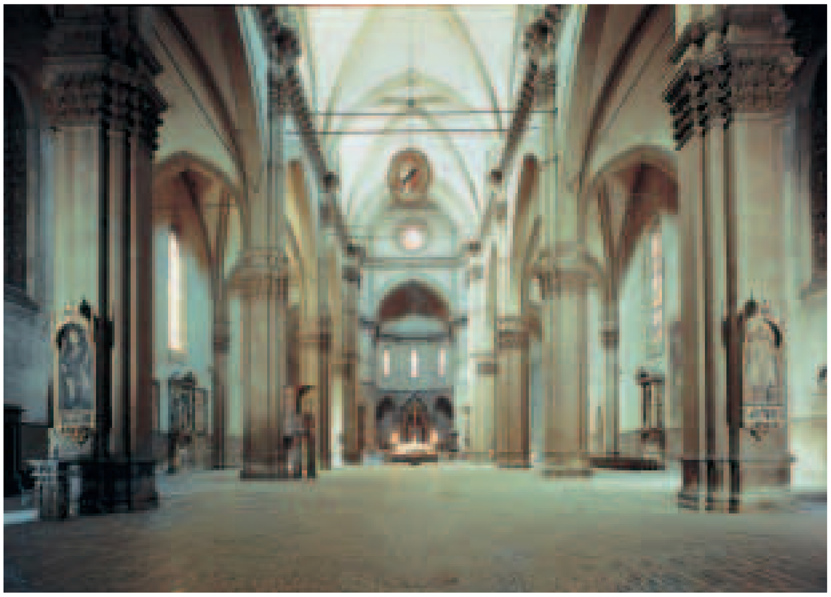
Before he began work on the dome, Brunelleschi agreed to design a chapel for the Pazzi family. They were one of the wealthiest and most powerful families in Florence. In this chapel, he rejected the Gothic style. Instead, he chose a new architectural style based on his studies of ancient Roman buildings.

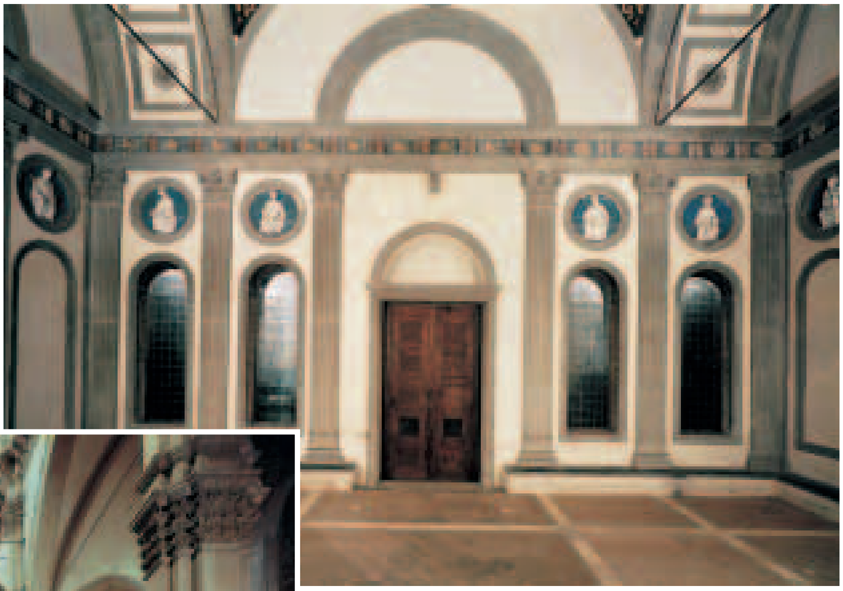
Inside the Pazzi Chapel **(Figure 16.15),** you will not see soaring pointed arches or a long, high nave leading to an altar. The vertical movement was not stressed. Rather, Brunelleschi wanted to achieve a comfortable balance between vertical and horizontal movements.

Brunelleschi preferred a gently rounded curve rather than a tall, pointed arch. Dark moldings, pilasters, and columns were used to divide and organize the flat, white wall surfaces. The overall effect is not dramatic or mysterious as in a Gothic cathedral, but simple, calm, and dignified. Its beauty is due to the carefully balanced relationship of all its parts.

■ **FIGURE 16.14** The interior of the cathedral was illuminated by the light coming into the windows below the dome. **Why would an architect need to incorporate light sources when planning a building this size?**

Filippo Brunelleschi. Florence Cathedral, interior.





■ **FIGURE 16.15** The interior of the Pazzi Chapel uses gentle curves and plaster detailing to highlight and organize the space. **How does this interior decoration reflect the mood of a small family chapel rather than the interior of a great cathedral?**

Filippo Brunelleschi. Pazzi Chapel, interior. Santa Croce, Florence, Italy. Begun c. 1440.

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Sandro Botticelli

(1445–1510)

Sandro Botticelli (**sand**-roh **bought**-tee-**chel**-lee) was born in 1445 and died quietly in Florence some 66 years later. Forgotten for centuries, the artist's paintings are now ranked among the most admired of the Renaissance period.

In his *Adoration of the Magi* **(Figure 16.16),** an aisle bordered by kneeling figures leads you to the Holy Family. They are surrounded by the Magi, the kings or wise men who visited the Christ child, and their attendants all dressed in garments worn during Botticelli's time. The Magi are presenting their gifts to the Christ child, seated on Mary's lap.

LOOKING Closely

USE OF THE ELEMENTS AND PRINCIPLES

- **Line.** Botticelli's figures are drawn with crisp, sharp, contour lines and their garments have folds that twist and turn in a decorative pattern.
- **Proportion.** A graceful style can be seen in the figure of Mary. Her upper body has been stretched and her head tilted to make her look more elegant.
- **Emphasis.** Line is used to unify the painting and to emphasize the most important parts. A line drawn around the principal figures forms a large triangle with the Madonna and child at the top. If you include the Magi's attendants on both sides, a large W is formed.

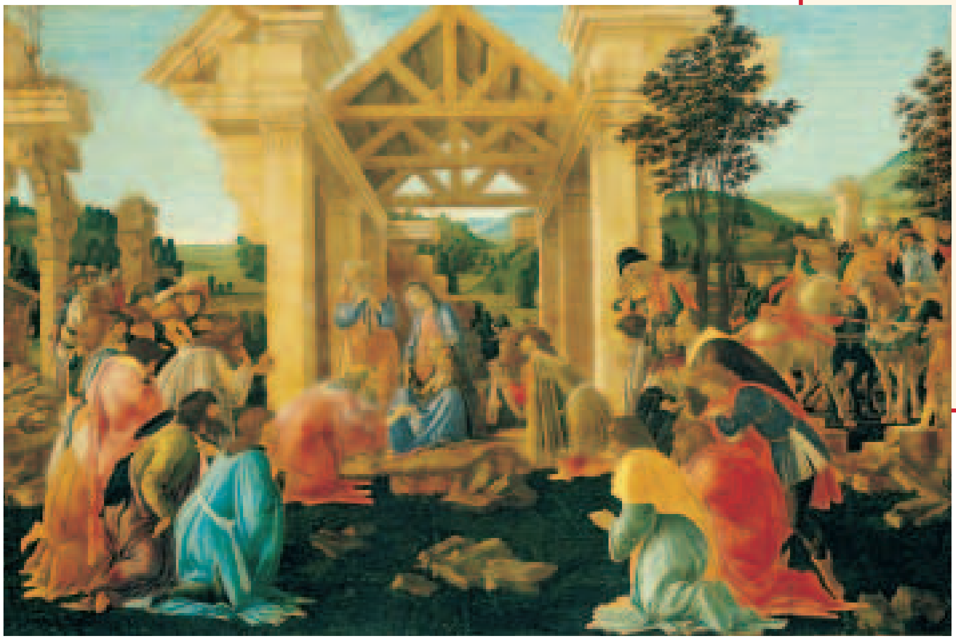

FIGURE 16.16

Sandro Botticelli. *The Adoration of the Magi.* c. 1481. Tempera and oil on wood. Approx. .7 × 1 m (27⅝ × 41″). National Gallery of Art, Washington, D.C. Board of Trustees, Andrew W. Mellon Collection.

LESSON TWO REVIEW

Reviewing Art Facts

1. **Explain** What was the technique used by Piero della Francesca to give solidity to his figures and realism to the space around them?
2. **Identify** What were the shared interests of sculptor Donatello and painter Masaccio?
3. **Describe** How did Donatello use perspective in his sculptural figures?
4. **Explain** Who were the Medicis? How did they influence Renaissance art?

Sharpening Your Skills

Drawing in Perspective Renaissance artists discovered perspective and used it extensively in their paintings. They enjoyed creating the illusion of deep space on a flat surface. When artists such as Mascaccio (Figure 16.3) and Botticelli (Figure 16.16) created a religious painting, they often included Greek and Roman architectural forms.

Activity Create a maze drawing based on two-point perspective. Use arches, columns and domes in your drawing. Research modern architectural forms such as the cantilever and include them in your work. Display your finished work and discuss your use of perspective with the class.

ART Online CONTENTS Visit art.glencoe.com for study tools and review activities.

LESSON THREE

High Renaissance

Vocabulary

- Pietà

Artists to Meet

- Leonardo da Vinci
- Michelangelo
- Raphael
- Sofonisba Anguissola

Discover

After completing this lesson, you will be able to:

- Identify the artists of the High Renaissance and describe their contributions.
- Discuss the reasons why there were few artworks by women artists before the Renaissance.

ART Online

Explore more of da Vinci's works at art.glencoe.com.

One of the most remarkable things about the Renaissance was its great wealth of artistic talent. Between the years 1495 and 1527, known as the High Renaissance, the master artists Leonardo, Michelangelo, and Raphael created their timeless masterpieces.

All three lived in Italy and were commissioned by the popes of Rome to create ambitious artworks that glorified religious themes. Never before had such a concentrated surge of creative energy occurred simultaneously on three fronts. Like all artists before them, these great masters dreamed of achieving new levels of excellence.

Leonardo da Vinci (1452-1519)

Even when he was a child, people saw that Leonardo da Vinci (lay-oh-**nar**-doh da **vin**-chee) was blessed with remarkable powers. He had gracious manners, a fine sense of humor, and great physical strength.

Leonardo also had a curiosity that drove him to explore everything. As he grew older, he studied architecture, mathematics, sculpture, painting, anatomy, poetry, literature, music, geology, botany, and hydraulics. It is estimated that he completed 120 notebooks filled with drawings surrounded by explanations **(Figure 16.17).** The subjects range from anatomy to storm clouds to rock formations to military fortifications.

Leonardo dissected cadavers at a time when the practice was outlawed. This enabled him to learn how arms and legs bend and how muscles shift as the body moves. He was especially interested in the head, particularly how the eye sees and how the mind reasons. He searched for that part of the brain where the senses meet, believing that this was where the soul would be found.

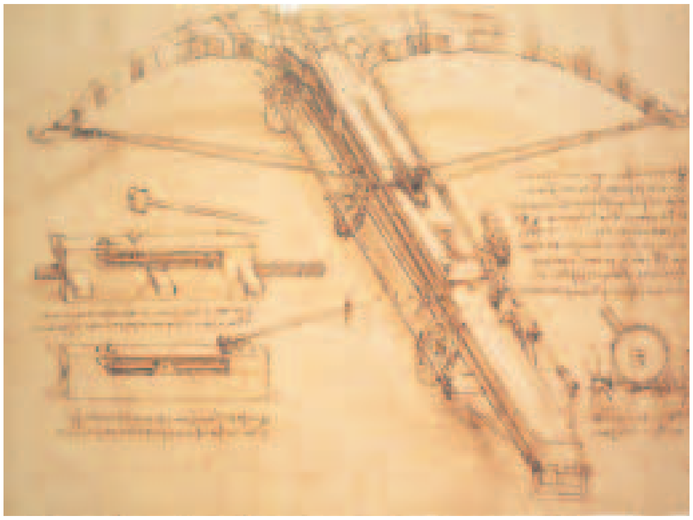

FIGURE 16.17 Leonardo's sketchbooks reveal his remarkable curiosity. **Can you name some of the subjects that interested him?**

Leonardo da Vinci. Giant catapult. c. 1499. Biblioteca Ambrosiana, Milan, Italy.

The Last Supper

FIGURE 16.18

Leonardo left many projects unfinished because the results did not please him or because he was eager to move on to some new task. He was always experimenting, and many of these experiments ended in failure. Perhaps his greatest "failure" is his version of *The Last Supper* (**Figure 16.18,** page 368). This was a magnificent painting that began to flake off the wall shortly after he applied his final brushstroke because he had used an experimental painting technique.

The Last Supper had been painted many times before, and so Leonardo probably welcomed the challenge of creating his own version. He had an entire wall to work on in a dining hall used by monks in the Monastery of Santa Maria delle Grazie in Milan.

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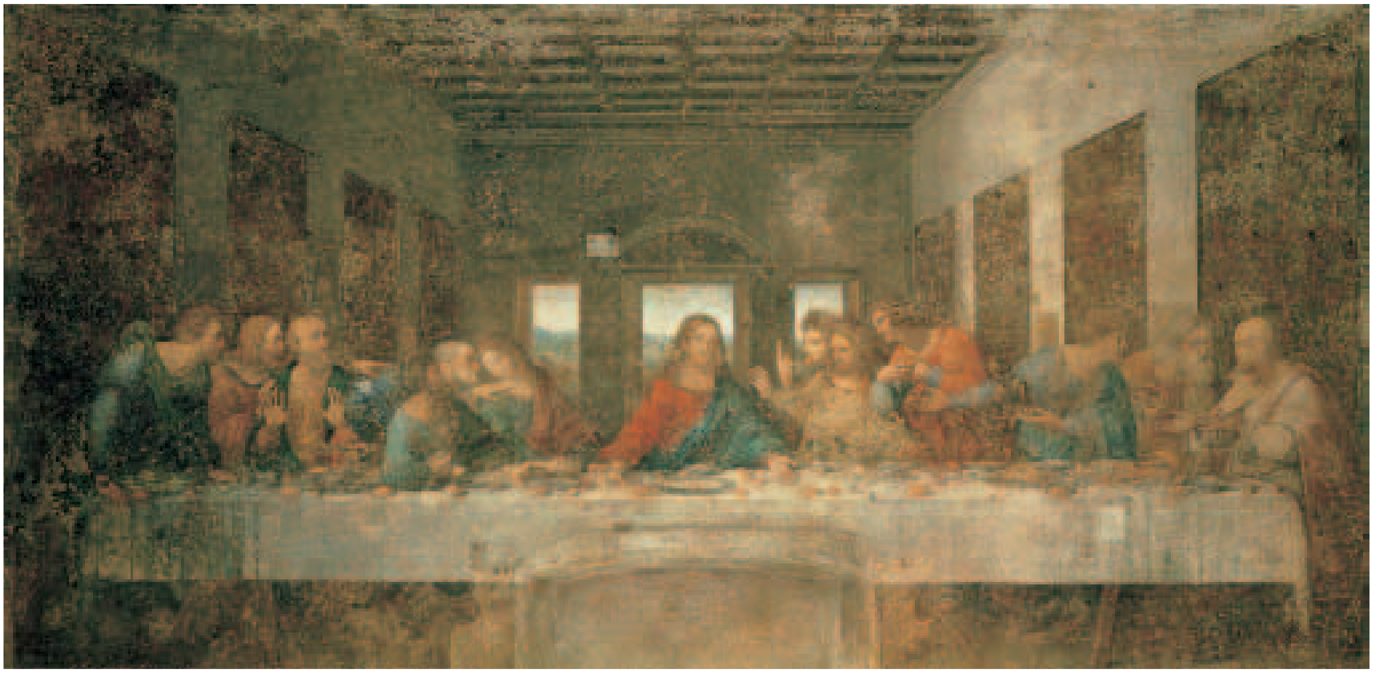

FIGURE 16.18 This painting depicts a key scene in the life of Christ and is painted on a wall of an actual dining hall. **Explain why Leonardo grouped the figures around the table so close together.**

Leonardo da Vinci. *The Last Supper.* c. 1495–98. Fresco. S. Maria delle Grazie, Milan, Italy.

Using linear perspective, Leonardo designed his scene so that it would look like a continuation of the dining hall. Christ is the center of the composition. All the lines of the architecture lead to him silhouetted in the window. He has just announced that one of the apostles (Judas) would betray him, and this news has unleashed a flurry of activity around the table. Only Christ remains calm and silent, and this effectively separates him from the others.

The apostles are grouped in threes, all expressing disbelief in his statement except Judas. The third figure on Christ's right, Judas, leans on the table and stares at Christ, his expression a mixture of anger and defiance. He is further set off by the fact that his face is the only one in shadow. The other apostles, stunned, shrink back and express their denials and questions in different ways.

As you examine Leonardo's painting, you may be struck by an unusual feature. All the apostles are crowded together on the far side of the table. Certainly they could not have been comfortable that way, and yet none had moved to the near side, where there is ample room. Leonardo chose not to spread his figures out because that would have reduced the impact of the scene. Instead, he jammed them together to accent the action and the drama.

Leonardo broke with tradition by including Judas with the other apostles. Earlier works usually showed him standing or sitting at one end of the table, apart from the others. Instead, Leonardo placed him among the apostles but made him easy to identify with a dark profile to show that Judas was separated from the other apostles in a spiritual rather than in a physical way.

Mona Lisa

FIGURE 16.19

Leonardo was a genius who showed great skill in everything he tried. This was his blessing and his curse, for he jumped suddenly from one undertaking to the next. His curiosity and constant experimenting often kept him from remaining with a project until it was completed. A perfectionist, he was never entirely satisfied with his efforts. When he died, he still had in his possession the *Mona Lisa* portrait **(Figure 16.19).** He had

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been working on it for 16 years. Yet, he claimed that it was still unfinished. That painting, which he regarded as unfinished, is now one of the most popular works of art ever created.

Michelangelo (1475–1564)

Ranked alongside Leonardo as one of the greatest artists of the Renaissance was Michelangelo Buonarroti (**my**-kel-**an**-jay-loh bwon-nar-**roh**-tee). Like Leonardo, Michelangelo was gifted in many fields, including sculpture, painting, and poetry.

Pietà

FIGURE 16.20

A measure of Michelangelo's early genius is provided by his *Pietà* **(Figure 16.20)**, carved when he was still in his early twenties. A **Pietà** is *a work showing Mary mourning over the body of Christ*. In this over-life-size work, the Virgin Mary is seated at the foot of the cross. She holds in her lap the lifeless form of the crucified Christ. Gently, she supports her son with her right arm. With her left, she expresses her deep sorrow with a simple gesture.

Mary's face is expressionless. It is a beautiful face, but small when compared to her huge body. In fact, you may have noticed that Mary's body is much larger than that of Christ.

Why would Michelangelo make the woman so much larger than the man? Probably because a huge and powerful Mary was necessary to support with ease the heavy body of her son. Michelangelo wanted you to focus your attention on the religious meaning of the figures and the event, not on Mary's struggle to support the weight of Christ's body.

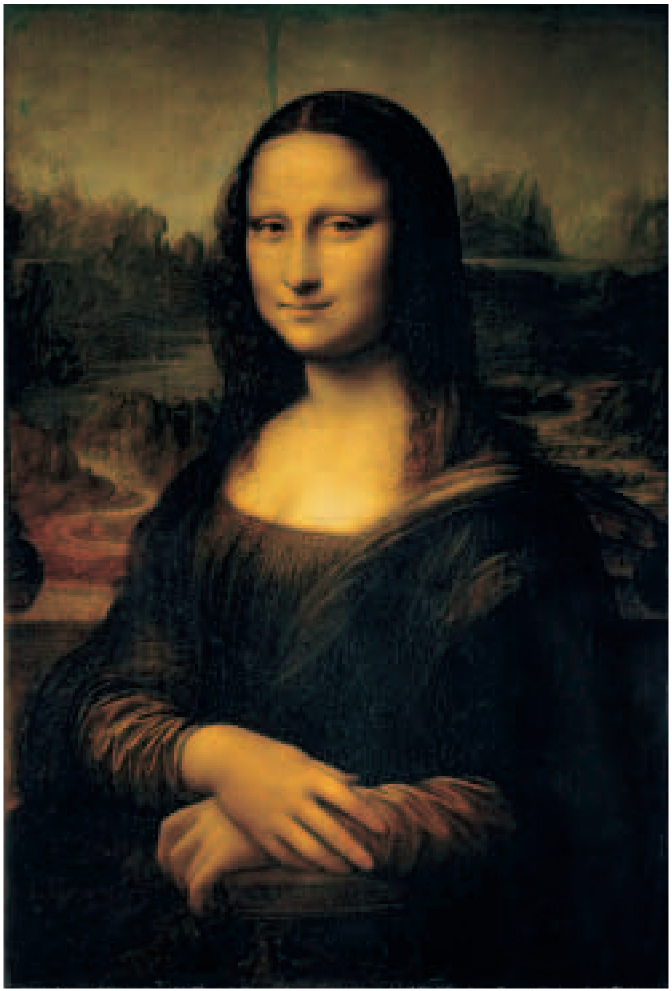

FIGURE 16.19
The eyes are the windows to the mind, according to Leonardo, and he expressed this idea in his portrait of Mona Lisa. **Tell how the artist has succeeded in demonstrating his idea in the way he painted the portrait.**

Leonardo da Vinci. *Mona Lisa.* c. 1503–06. Oil on wood. 77 × 53 cm (33⅜ × 20⅞″). The Louvre Museum, Paris, France.

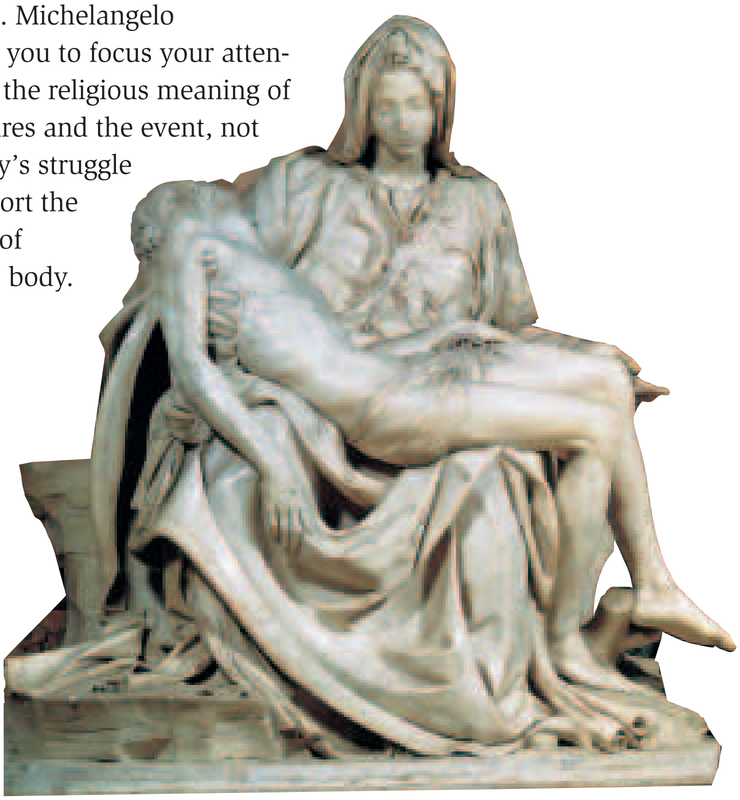

FIGURE 16.20
Michelangelo brings forth the expression of tenderness and emotion in this marble sculpture. **What is happening in this scene, and how has the artist shown emotion in the position of the figures?**

Michelangelo. *Pietà.* c. 1500. Marble. St. Peter's Basilica, Rome, Italy.

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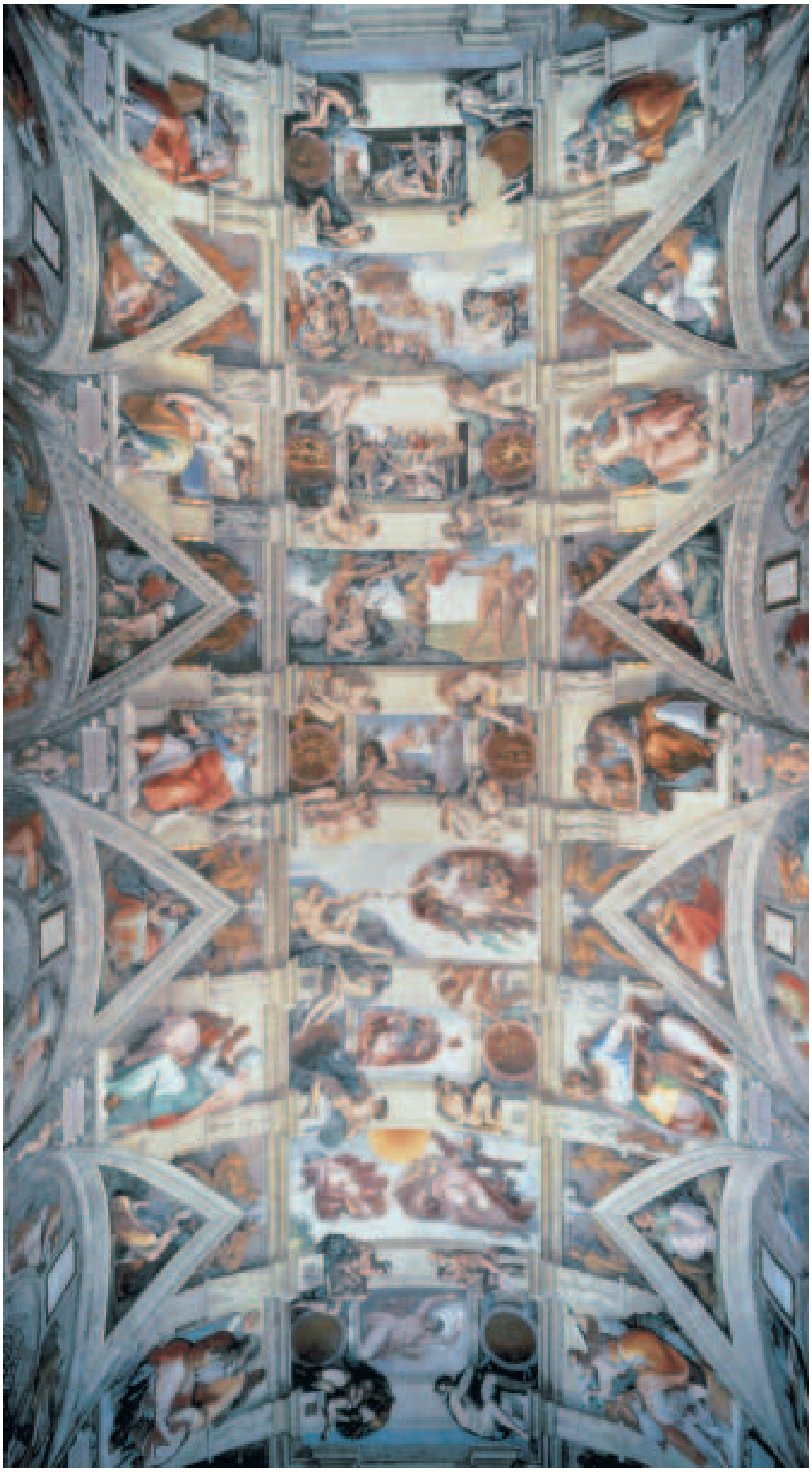

FIGURE 16.21 This fresco was completed by Michelangelo after four years of working on scaffolding built especially to reach the ceiling of the Sistine Chapel. **Explain what issues the artist would have to consider while working on wet plaster.**

Michelangelo. Ceiling of the Sistine Chapel. 1508–12. Fresco. Vatican Museums and Galleries, Vatican City, Italy.

The Ceiling of the Sistine Chapel

Everything that Michelangelo set out to do was on a grand scale. For this reason, many projects were never completed. Asked by Pope Julius II to design a tomb for the pope himself, Michelangelo created a design calling for 40 figures. Only a statue of Moses and some figures of slaves were ever finished, however.

While Michelangelo was still preparing for this project, the pope changed his mind and decided not to spend any more money for it. Instead, he assigned the artist the task of painting the immense ceiling of the Sistine Chapel in the Vatican **(Figure 16.21)**.

This chapel was about 40 feet wide and about 133 feet long and had a rounded ceiling. The ceiling had been painted with stars on a dark blue background. Because it looked very hard and time-consuming to paint, Michelangelo protested. It was not just the difficulty of the task. No doubt his pride was hurt as well. Ceiling paintings were considered less important than wall paintings, but the walls of the Sistine Chapel had already been painted by Botticelli and other well-known artists.

Furthermore, what could he paint on such an immense ceiling so high above the heads of viewers? Michelangelo's anger was intensified by the fact that he thought of himself as a sculptor and not a painter. In the end, all his protests were in vain. The proud, defiant artist gave in to the pope.

Before he could begin work on the ceiling, Michelangelo had to build a high scaffold stretching the

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length of the chapel. Then, refusing the aid of assistants, he bent over backward and lay on his back to paint on the wet plaster applied to the ceiling. He divided the ceiling into nine main sections and in these painted the story of humanity from the Creation to the Flood.

Michelangelo's Sculptural Painting Style

Looking up at this huge painting, you can see that Michelangelo the sculptor left his mark for all to see. It looks more like a carving than a painting. The figures are highly modeled in light and shade to look solid and three-dimensional. They are shown in constant movement, twisting and turning until they seem about to break out of their niches and leap down from their frames.

A Dedicated Artist

For more than four years, Michelangelo toiled on the huge painting over 68 feet above the floor of the chapel. Food was sent up to him, and he climbed down from the scaffold only to sleep.

Perhaps his greatest difficulty was being forced to see and work while bending backward in a cramped position. He claimed that after working on the Sistine ceiling, he was never able to walk in an upright position again.

When Michelangelo was finished, he had painted 145 pictures with more than 300 figures, many of which were 10 feet high. Only a man of superhuman strength and determination—only a Michelangelo—could have produced such a work.

Moses

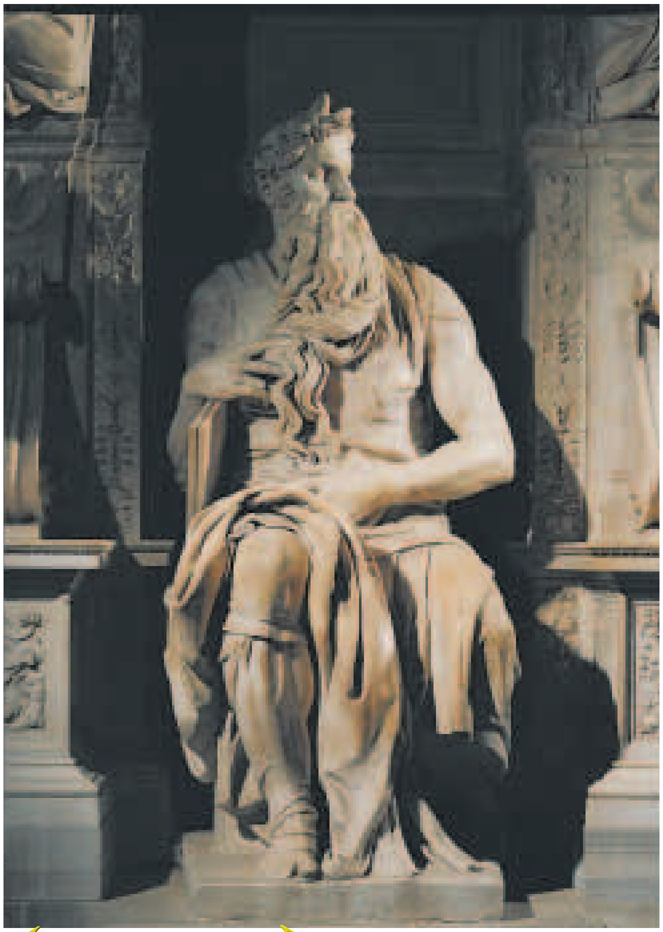
■ **FIGURE 16.22**

As soon as the Sistine Chapel was finished, Michelangelo returned to work on the pope's tomb. Attacking the stone blocks with mallet and chisel, he said that he was "freeing" the figures trapped inside. In about two years, he carved the life-size figures of two slaves and a seated Moses.

Michelangelo's *Moses* **(Figure 16.22)** shows the prophet as a wise leader, but capable of great fury. His head turns as if something has caught his attention. It is a powerful and commanding portrait.

Michelangelo's Energy and Spirit

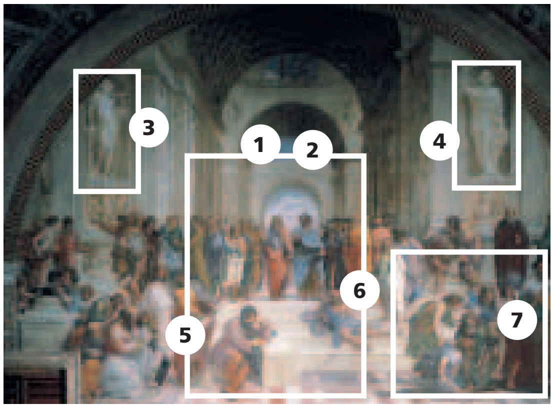
Popes and princes admired Michelangelo, and everyone stood in awe before his works. His talents were so great that people said that he could not be human, but he had some very human characteristics as well. He had strong views about art, and this caused him to disagree with other artists, including Leonardo. A violent temper made it difficult for him to work with assistants. He placed his art above everything else. Only death, at age 89, could silence the energy and the spirit of the man regarded by many as the greatest artist of his time.



■ **FIGURE 16.22** Moses seems about to come alive and rise up from his marble seat. **Discuss how this work of art demonstrates Michelangelo's strength and abilities as a sculptor.**

Michelangelo. *Moses.* c. 1513–15. Marble. Approx. 244 cm (8') high. San Pietro in Vincoli, Rome, Italy.

Symbolism in Renaissance Art



■ **FIGURE 16.23** Raphael. The School of Athens (detail). 1509–11. Stanza della Segnatura, Vatican Palace, Rome.

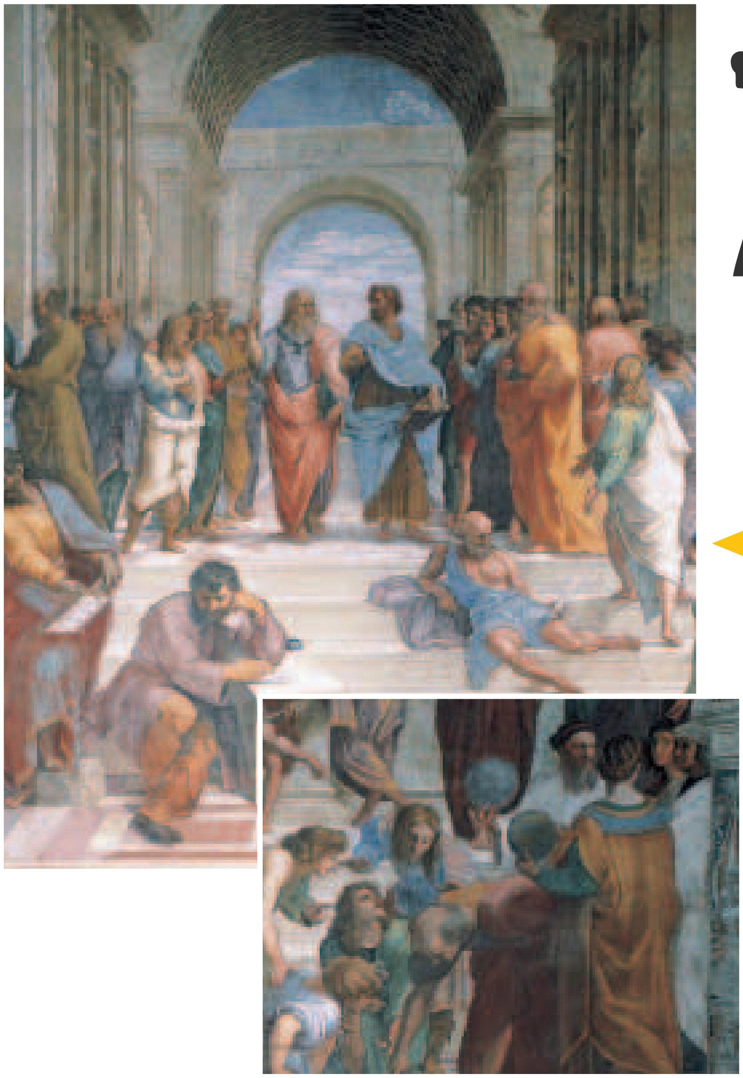
The "school" to which this work refers is actually two opposing schools of thought represented by the two great classical philosophers Plato and Aristotle **(Figure 16.23).**

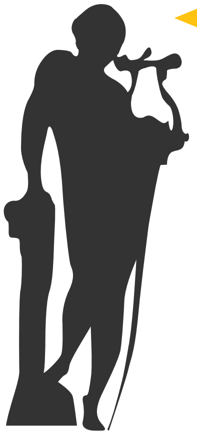
Raphael placed these two figures before an open archway. To further emphasize their importance, the artist arranged all the perspective lines so they would converge on a central vanishing point placed between these two figures.

On Plato's side of the composition are the ancient philosophers concerned with the metaphysical, the mysteries that go beyond the here and now. On Aristotle's side are the philosophers and scientists interested in nature and the affairs of humankind.

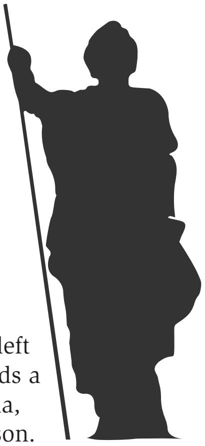
1 At the left, Plato holds his classic work *Timaeus* in one hand while pointing skyward with the other to symbolize his concern with an idealistic world.

2 At the right, Aristotle holds his *Ethics* and gestures earthward to indicate his greater interest in the real and practical world.





3 To Plato's right a niche contains a statue of Apollo, patron of poetry.



4 A niche to the left of Aristotle holds a statue of Athena, goddess of reason.

5 It is thought that Michelangelo is portrayed as the philosopher Heraclitus. He sits pensively on the steps with his head resting on his hand as he writes.

6 A portrait of the aged Leonardo is believed to be seen as the philosopher Plato.

7 Raphael included his own portrait as the young man looking at us in the lower far right. He appears among the mathematicians symbolizing the Renaissance belief that geometry and art were strongly linked and that a knowledge of mathematics was essential to an artist's development.

Raphael (1483–1520)

Raphael Sanzio (**rah**-fah-yell **sahn**-zee-oh) was successful, wealthy, and admired throughout his brief but brilliant career. As a child in a small town in central Italy, he was apprenticed to a respected artist. He learned to use soft colors, simple circular forms, and gentle landscapes in his paintings.

The young, ambitious Raphael next traveled to Florence to study the works of the leading artists of the day. From Leonardo he learned how to use shading to create the illusion of three-dimensional form. From Michelangelo he learned how to add vitality and energy to his figures. By blending the ideas of those artists in his own works, he became the most typical artist of the Renaissance.

The School of Athens

FIGURE 16.23

In 1508, at about the same time Michelangelo began work on the Sistine Chapel ceiling, Pope Julius II summoned Raphael to Rome to decorate a series of rooms in the Vatican Palace. In the first of these rooms, Raphael painted frescoes celebrating the four domains of learning: theology, philosophy, law, and the arts. One of these is *The School of Athens*. **(See Figure 16.1,** page 352 and **Figure 16.23.)**

The Alba Madonna

FIGURE 16.24

It was while Raphael was working on the Vatican frescoes that he probably painted the well-known *Alba Madonna* **(Figure 16.24).** This is an excellent example of the kind of pictures that were painted in Italy at the peak of the Renaissance.

Interpretation of a Religious Theme

The halos and cross immediately suggest a religious theme. The woman and unclothed child are identified as the Madonna and the Christ child. The second child is St. John the Baptist. The camel's hair garment that he wears fits the description of the garment he wore later while preaching in the desert.

St. John holds a small cross, the symbol of salvation made possible by Christ's death. The Christ child freely accepts the cross and appears to be turning and moving on his mother's lap. He twists around in a way that suggests that he wants St. John, representing all people, to follow him.

There is an undercurrent of tension in the work that is best noted in the faces. All three figures stare intently at this cross, and their thoughts drift to the future. Do they recognize

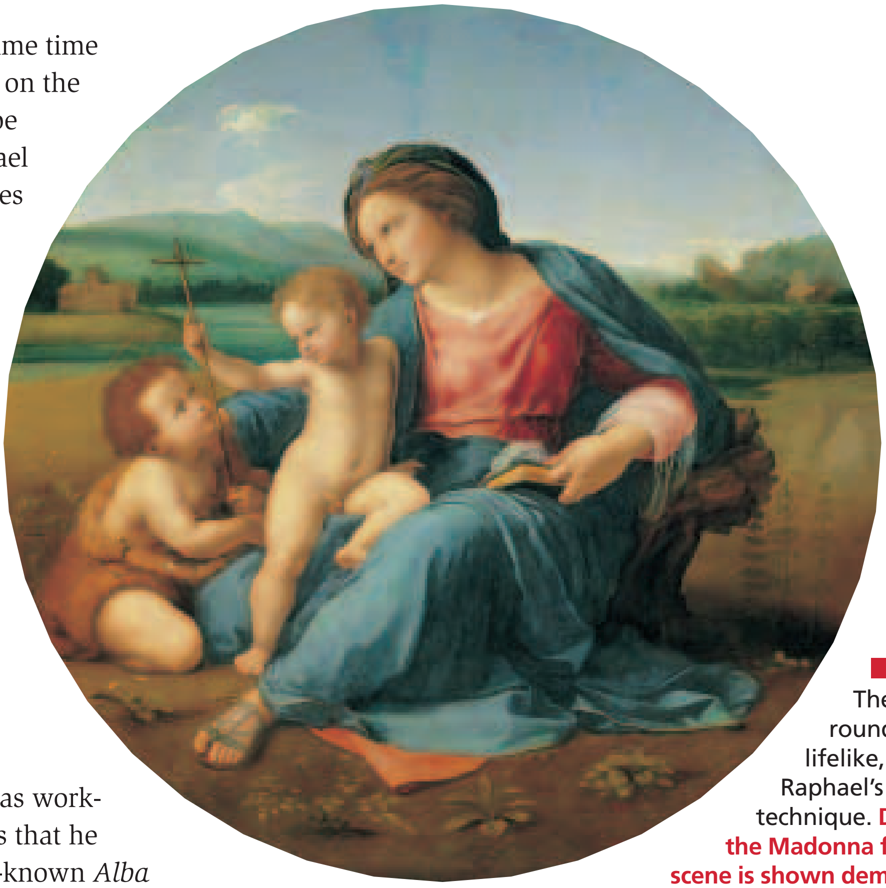


FIGURE 16.24 These figures seem round, solid, and lifelike, a result of Raphael's subtle shading technique. **Describe how the Madonna figure in this scene is shown demonstrating care and concern for her holy charges.**

Raphael. *The Alba Madonna.* c. 1510. Oil on wood panel transferred to canvas. Diameter, 94.5 cm (37 ¼″). National Gallery of Art, Washington, D.C. Board of Trustees, Andrew W. Mellon Collection.

the meaning of the cross, or are they concerned only with the unexpected uneasiness it stirs up within them?

Raphael's Mastery of Color and Form

There is a balanced use of hue in the painting. Raphael has used the three primary colors—red, yellow, and blue—which represent a balance of the color spectrum. Blue dominates; it is used throughout the work and, in the background, adds to the illusion of deep space.

This illusion is heightened further by the use of duller hues in the background. A gradual change from light to dark values adds a feeling of roundness and mass.

Renaissance Women Artists

You may have noticed that in the coverage of art periods up to this point, there has been no mention of women artists. The reason for this is that few works by women artists completed before the Renaissance have come to light. Furthermore, it was not until the Renaissance had passed its peak that women artists were able to make names for themselves as serious artists. Even in that enlightened period, it was not easy for women to succeed as artists because of the obstacles that had to be overcome.

Role of Women in the Medieval Period

During the Medieval period, most women were expected to tend to duties within the household. Their first responsibilities were those of wife and mother. If that failed to occupy all their time, they were required to join their husbands in the backbreaking chores awaiting in the fields.

Women were, in general, excluded from the arts because, as women, most of them were prevented from gaining the knowledge and skills needed to become artists. Their involvement in art was limited, for the most part, to making embroideries and tapestries and occasionally producing illustrated manuscripts.

The Role of Artists

During the Renaissance, the new importance attached to artists made it even more difficult for women to pursue a career in art. Artists at that time were required to spend longer periods in apprenticeship. During this time, they studied mathematics, the laws of perspective, and anatomy.

Serious artists were also expected to journey to major art centers. There they could study the works of famous living artists as well as the art of the past. This kind of education was out of the question for most women in the fifteenth and sixteenth centuries. Only a handful were determined enough to overcome all these barriers and succeed as serious artists. One of these was Sofonisba Anguissola (soh-foh-**niss**-bah ahn-gue-**iss**-sol-ah).

Sofonisba Anguissola

(1532–1625)

Anguissola was the first Italian woman to gain a worldwide reputation as an artist. She was the oldest in a family of six daughters and one son born to a nobleman in Cremona about 12 years after Raphael's death. Sofonisba's father was pleased to find that all his children showed an interest in art or music. He encouraged them all, especially his oldest daughter.

Sofonisba was allowed to study with local artists, and her skills were quickly recognized. Her proud father even wrote to the great Michelangelo about her. The response was words of encouragement and a drawing that Sofonisba could study and copy as part of her training.

Many of Sofonisba's early works were portraits of herself and members of her family. Her father was always eager to spread the word about his talented daughter. He sent several of her self-portraits to various courts, including that of Pope Julius III.

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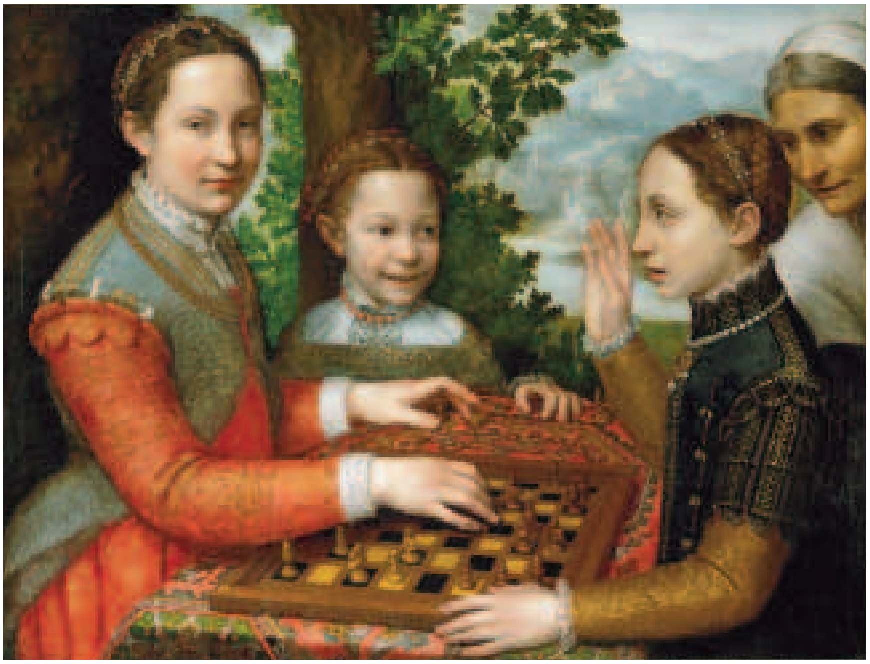
In 1559, while she was still in her twenties, Sofonisba accepted an invitation from the King of Spain, Philip II. He asked her to join his court in Madrid as a lady-in-waiting. For ten years, she painted portraits of the royal family. After this time, she met and married a nobleman from Sicily. She returned to Italy with him and a fine assortment of gifts presented to her by the appreciative king.

A Game of Chess

■ FIGURE 16.25

Many of Sofonisba's portraits, including **Figure 16.25,** deserve to be included among the best produced during the late Renaissance. An older sister looks out of the painting directly at the viewer while a younger player raises her hand and appears to be speaking to her. The youngest sister, standing between them, smiles broadly as if she already knows the outcome of the game. This lively and innovative painting may be a forerunner of pictures done in later centuries, in which several figures are shown carrying on a conversation with each other.



■ **FIGURE 16.25** About fifty signed paintings by this artist have survived to the present day. Many, like this one, are portraits. **What has the artist done to make you feel like you are part of this scene?**

Sofonisba Anguissola. *A Game of Chess, Involving the Painter's Three Sisters and a Servant.* 1555. Canvas. 72 × 97 cm (28¼ × 38″). Erich Lessong/Art Resource, NY.

LESSON THREE REVIEW

Reviewing Art Facts

1. **Identify** Name five of the many different subjects Leonardo studied.
2. **Explain** Why did Michelangelo distort the proportion of the figures in his *Pietà?*
3. **Recall** Why was Michelangelo not asked to paint the walls of the Sistine Chapel?
4. **Describe** Why was Raphael regarded as the most typical of the Renaissance artists?

Visual Arts Journal

Preserving Art Treasures Research the difference between restoration and preservation of famous works of art. Consider that some people feel that works of art should only be preserved rather than restored. Several great masterpieces of the Renaissance have been restored. With restoration, great works can be viewed as they appeared when they were new.

Activity Using available resources conduct research and take notes on restored masterpieces. Study some works such as the Great Pyramids in Egypt and the Colosseum in Rome that have not been restored. Should these treasures be restored or preserved? Present your viewpoint to the class.

OLD MASTERS, NEW TRICKS

Art restoration goes high tech.

Some critics laughed when computers were brought in to help restore Michelangelo's frescoes in the Sistine Chapel in Rome. How could a computer help restorers remove grime and murky glue from one of the Renaissance's greatest masterpieces? Simple. The computers were programmed to map every curve and crack of the painting. It proved so valuable to restorers, they had the computers installed 65 feet above the ground, on the main scaffold. The computer put a wealth of data about the frescoes at the restorers' fingertips.

VITTORIANO RASTELLI

High above the floor of the Sistine Chapel, man and computer work to eliminate nearly 500 years of accumulated dirt from Michaelangelo's masterpiece.

The project took place from 1979 to 1999. Since that time, technology has become a vital tool of the art restorer. From simple cataloging to advanced image processing, computers, as well as high-tech cameras and sensors, are making restoration easier to manage.

In some cases, however, not even computers can solve a restoration problem. A case in point is Michelangelo's nude figures in *The Last Judgment.* They offended church members of the sixteenth century, and so artists painted strips of cloth over the bodies. After analyzing the underlying layers, the restorers made an amazing discovery: Before the loincloths were added, Michelangelo's original painting was physically scraped away! The restorers had to leave the loincloths on the figures!

TIME to Connect

Research the controversy surrounding this restoration project using your school's media center. Cite resources for the information you find. Using your findings, present both sides of the issue.

- **Divide a piece of paper into two columns: *Pro* and *Con.* On the Con side, give the position of the critics of the restoration. Why did they think restoration would damage the artwork? Are they happy with the results? Explain why or why not.**
- **On the Pro side, explain why restorers thought the restoration was important. Do they think the artwork has been improved? Explain their reasons. Share your findings with the class. Include examples of before-and-after photos of the restoration.**

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CHAPTER 16 REVIEW

Reviewing the Facts

Lesson One

1. What invention was most responsible for helping to educate the middle classes during the Renaissance?
2. Were Renaissance artists more interested in studying the artistic accomplishments of the Medieval period or of the Greeks and Romans?
3. Who is regarded as the first important artist of the Italian Renaissance?

Lesson Two

4. Refer to Piero della Francesca's *The Baptism of Christ* (Figure 16.10 on page 362). How is the main figure made to look most important?
5. Who was the greatest sculptor of the Early Renaissance? What quality did his sculptures exhibit?
6. Name the artist who is given credit for inventing the system of linear perspective.

Lesson Three

7. List six fields, other than painting, that Leonardo da Vinci studied.
8. Who painted the *Mona Lisa* and how long did he work on it?

Thinking Critically

1. **ANALYZE.** Look at Masaccio's *The Holy Trinity* (Figure 16.3 on page 355). Then refer to the techniques that create the illusion of depth on pages 38–39 in Chapter 2. Identify the techniques that Masaccio has used.
2. **EVALUATE.** Locate examples of aerial perspective. Explain why this technique is appropriately named.

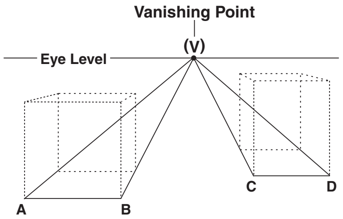
YOUR DIGITAL PORTFOLIO

Compare and contrast two artworks from the Renaissance period. What is the subject matter? How does each artist use the elements of line, color, texture, space, and shape or form? How does each use the principles of art? What media were used to create the artworks? Describe the mood or feeling of the artworks. Date your entries and include them in your digital portfolio. At a later date, compare these artworks with ones created during a different time period.

Standardized Test Practice

Math

Read the paragraph below, and then answer the question.



Linear perspective uses the geometric principle of projection to help artists accurately capture three-dimensional objects in two dimensions. A *projection* is the reproduction of points and lines in one plane onto another by connecting corresponding points on the two planes with parallel lines. In the example here, the two cubic figures (in dotted lines) are projections of triangles with a common vertex, *V*. Note that *V* corresponds to the vanishing point.

A formal proof of a *law of linear perspective projection* would be supported by all of the following "postulates" EXCEPT:

A The length of the side parallel to Eye Level determines the perceived nearness of the solid figure.

B Every line *not* perpendicular to Eye Level will converge on point *V*.

C No angle can ever equal 180°.

D Any solid (three-dimensional) figure can be projected.

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CHAPTER 17

FIFTEENTH-CENTURY ART IN NORTHERN EUROPE

Have you ever used oil paints? What is the difference between oil paints and other paints such as watercolors? This innovation in art was part of the change in northern Europe. The Middle Ages lasted longer here than in Italy. Eventually, commerce and industry began to catch up, bringing wealth, city growth, and a new middle class. In time, a pursuit of worldly pleasures matched the old quest for spiritual rewards in the next world. Religious subjects continued to be popular, but artists often included symbols to show spiritual ideals and feelings.

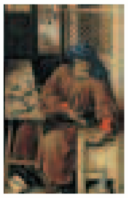
FOCUS ON READING

Read to Find Out As you read this chapter, learn why change occurred more slowly in northern Europe than in Italy. Read to discover the origins of oil painting and the work of artists Jan van Eyck, Rogier van der Weyden and Hugo van der Goes.

Focus Activity Identify the details in the painting in Figure 17.1. Is there a religious theme? Note that the grapes reflect the religious symbolism of the times. Write down the details of clothing, drapery folds, and setting for the figures in the painting. Look at the background and the foreground. What do you think the figure in the background might symbolize?

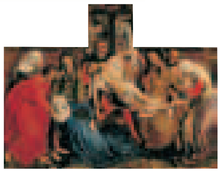
Using the Time Line The Time Line introduces you to some of the artworks and developments of Renaissance painting in northern Europe. What do you notice about the precision of details?

c. late 1300s
Philip of Burgundy gains control of Flanders



c. 1425–28
Robert Campin is one of the first artists to use oil paint (Detail)

1434
Jan van Eyck paints one of his best-known works, *The Arnolfini Wedding* (Detail)



c. 1435
Rogier van der Weyden emphasizes the emotional impact of his subject matter in *Descent from the Cross*

1350

1400

1337–1453
Hundred Years' War between England and France

c. 1440–1460
Gutenberg perfects printing press

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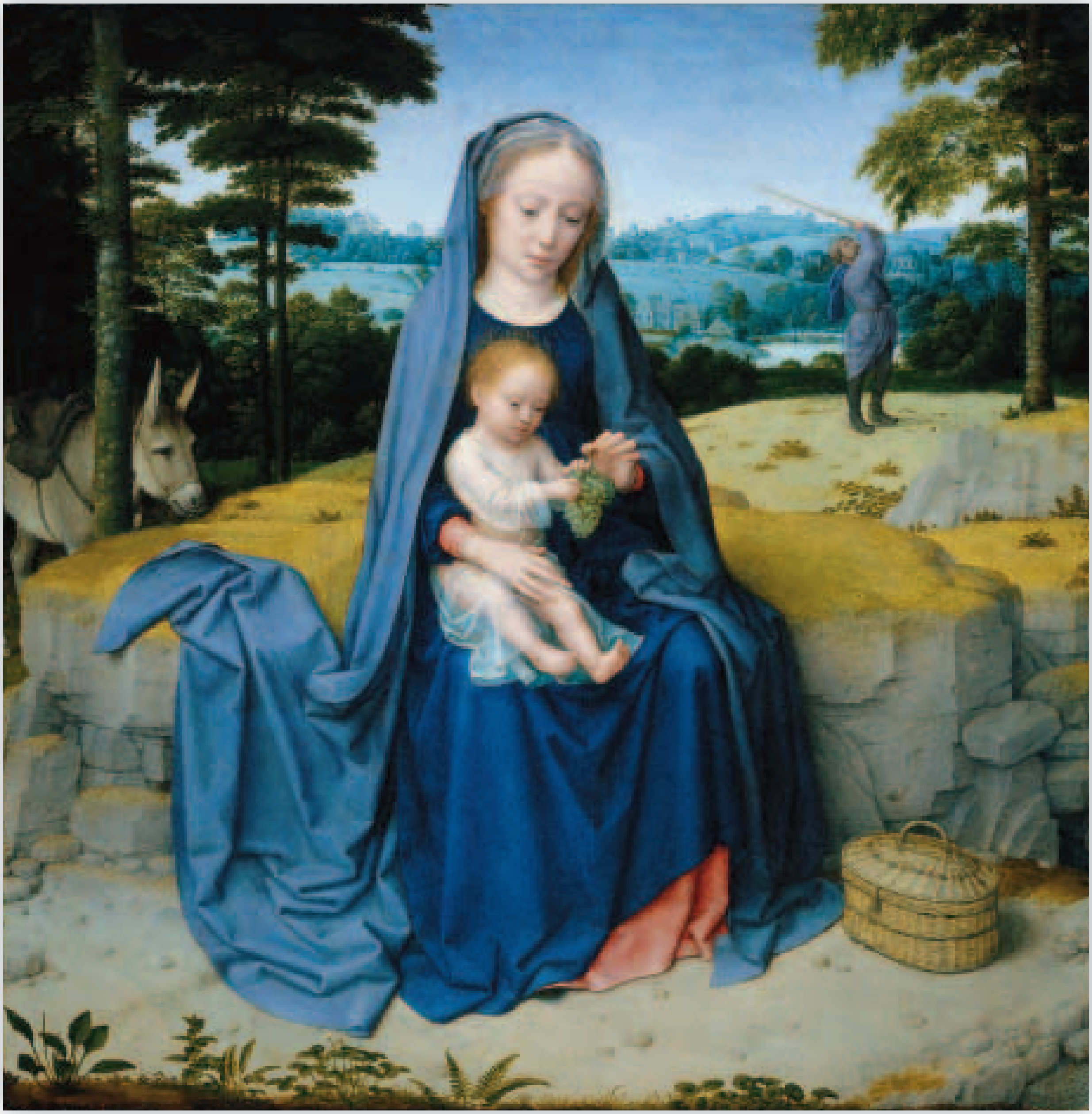

FIGURE 17.1 Gerard David. *The Rest on the Flight into Egypt.* c. 1510. Oil on panel. 44.3 × 44.9 cm (17 $\frac{7}{16}$ × 17 $\frac{11}{16}$″). National Gallery of Art, Washington, D.C. Andrew W. Mellon Collection.

c. 1476
Hugo van der Goes paints his most ambitious work, *The Portinari Altarpiece*

1479
Brussels becomes the center of European tapestry industry

c. 1505–1510
Gerard David paints *The Rest on the Flight into Egypt*

1450

1500

c. 1455–1485
Wars of the Roses in England

TIME & PLACE CONNECTIONS

Refer to the Time Line on page H11 in your *Art Handbook* for more about this period.

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LESSON ONE

Renaissance Painting in Northern Europe

Vocabulary

- tempera
- gesso
- oil paints

Artists to Meet

- Jan van Eyck
- Robert Campin (Master of Flémalle)

Discover

After completing this chapter, you will be able to:

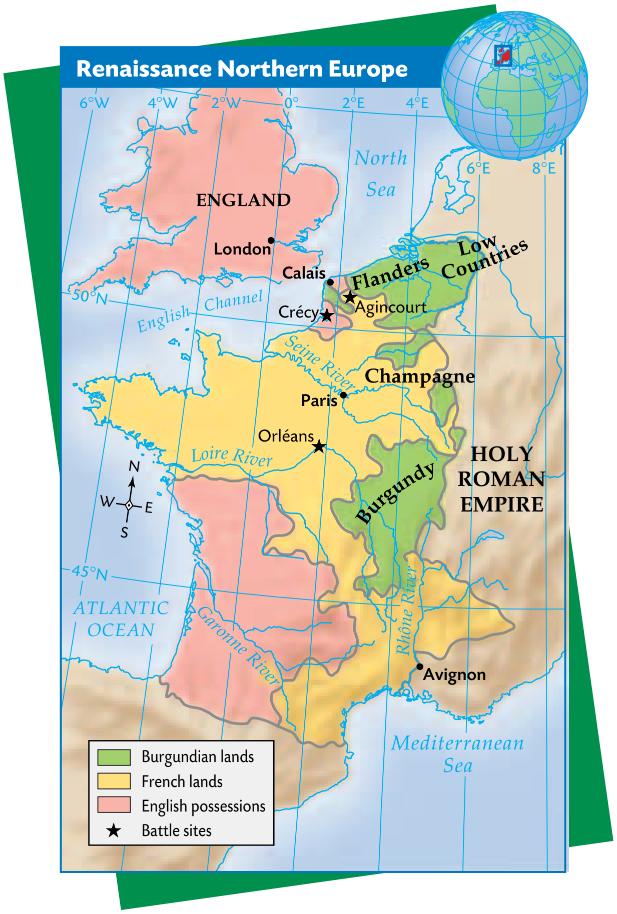
- Explain the effects of the introduction of oil paints.
- Discuss the precision and color that mark the works of Jan van Eyck.

Throughout the fifteenth century, most artists in northern Europe **(Figure 17.2)** remained true to the traditions of the Late Medieval period. This was especially true in architecture. The progress of painting in the North during this time was more complicated, however.

Continuation of the International Style

The change from a medieval art style to a more modern art style began later and progressed more slowly in northern Europe than it did in Italy. While Italian artists were busy studying the classical art of ancient Greece and Rome, Northern artists further developed the International style. For this reason, their paintings continued to show a great concern for accurate and precise details.

Artists spent countless hours painting a delicate design on a garment, the leaves on a tree, or the wrinkles on a face. At the same time, symbolism, which was so important in Gothic art, grew even more important. Many of the details included in a picture had special meanings. For example, a single burning candle meant the presence of God, and a dog was a symbol of loyalty.


Renaissance Northern Europe
6°W
4°W
2°W
0°
2°E
4°E
6°E
8°E
50°N
45°N
North Sea
ENGLAND
London
Calais
Flanders
Low Countries
Agincourt
Crécy
English Channel
Seine River
Champagne
Paris
Orléans
Loire River
HOLY ROMAN EMPIRE
Burgundy
N
W
E
S
ATLANTIC OCEAN
Garonne River
Rhône River
Avignon
Mediterranean Sea
Burgundian lands
French lands
English possessions
★ Battle sites

MAP SKILLS

FIGURE 17.2 During this time, the Hundred Years' War between England and France was fought over conflicting claims to the land areas shown on this map. **Find a map of present-day France. Compare the area controlled by England and France today to what they controlled in the 1400s.**

New Developments in Painting Techniques

Up to this time, European artists were accustomed to using **tempera,** *a paint made of dry pigments, or colors, which are mixed with a binding material.* A binder is a liquid that holds together the grains of pigment in paint. Typically, this binder was egg yolk, although gum and casein were also used.

Tempera paint was applied to a surface, often a wooden panel, which had been prepared with a smooth coating of **gesso,** *a mixture of glue and a white pigment such as plaster, chalk, or white clay.* This painting method, which produced a hard, brilliant surface, was used for many medieval altarpieces.

Development of Oil Paints

In the fifteenth and sixteenth centuries, the Northern artists' concern for precision and detail was aided by the development in Flanders of a new oil-painting technique. **Oil paints** consist of *a mixture of dry pigments with oils, turpentine, and sometimes varnish.*

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With such a mixture, artists could produce either a transparent, smooth glaze, or a thick, richly textured surface.

The change from tempera paint to oil was not a sudden one. At first, oil paints were used as transparent glazes placed over tempera underpaintings. The solid forms of figures and objects in a painting were modeled with light and dark values of tempera. Oil glazes were then applied over them, adding a transparent, glossy, and permanent surface. Later, artists abandoned the use of an underpainting and applied the oil paint directly to the canvas, building up a thick, textured surface in the process.

Advantages of Oil Paints

One of the more important advantages of the oil-painting technique was that it slowed down the drying time. This gave artists the chance to work more slowly, so they had time to include more details in their pictures, time that Italian artists working in fresco, did not have. Also, the layers of transparent glazes added a new brilliance to the colors, so that finished paintings looked as if they were lit from within.

Robert Campin (c. 1378–1444)

One of the first artists to use the new medium of oil paint was the Master of Flémalle, now identified by most scholars as the Flemish painter, Robert Campin. His most famous work, the *Merode Altarpiece,* consists of three panels showing, from left to right, the donors of the work kneeling in a garden, Mary receiving the news that she is to be the mother of Christ from the angel Gabriel (Figure 17.1, page 378), and Joseph working in his carpentry shop **(Figure 17.3).** Attention to detail and the use of familiar contemporary settings noted in this work are typical of Campin's religious pictures. Many of the objects shown are not only realistically rendered but possess symbolic meaning as well. For example, Joseph is seen constructing mousetraps. This symbolized the belief that Christ was the bait with which Satan would be trapped.

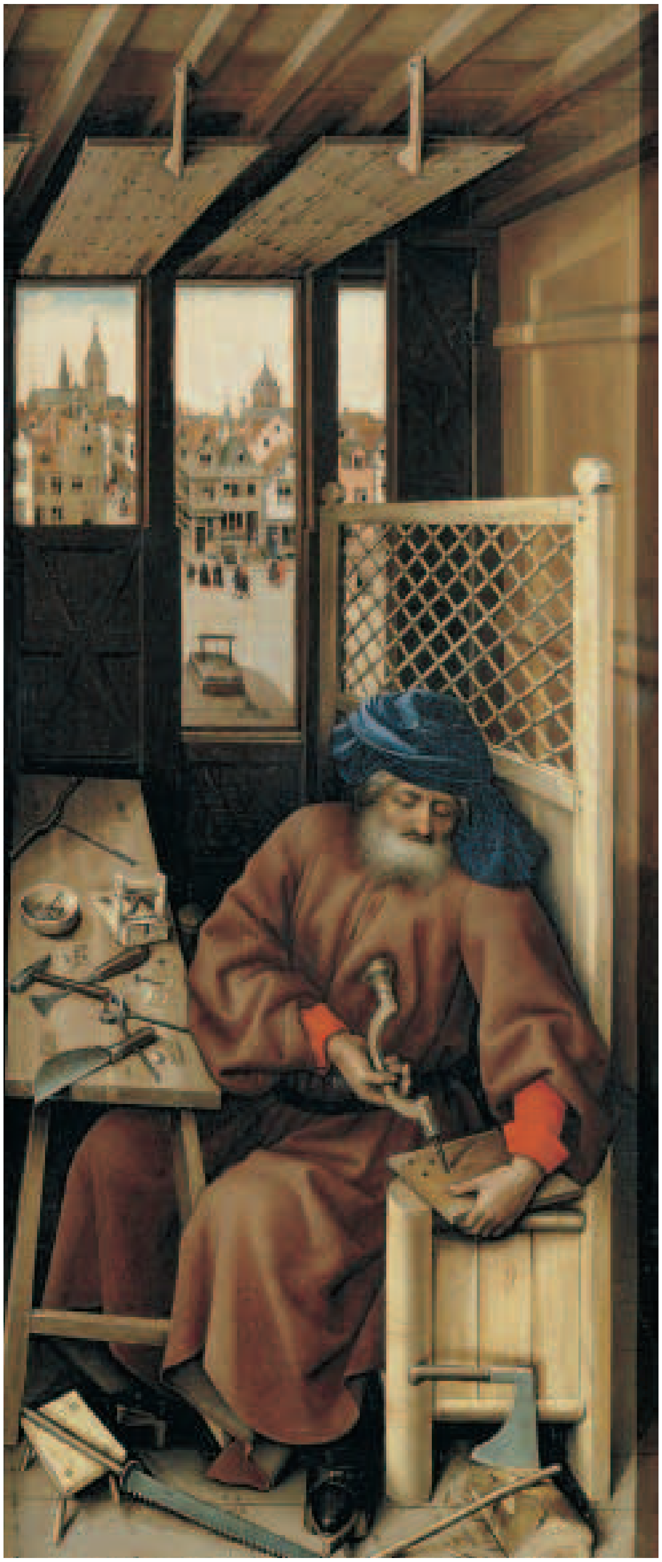


FIGURE 17.3 This and other works are judged by experts to be the work of Robert Campin. Along with Jan van Eyck, he is credited with breaking away from the elegant International style. **What features suggest that this artist was concerned with making his painting look real?**

Robert Campin (Master of Flémalle). *Joseph in His Workshop,* Right panel from *The Mérode Altarpiece.* c. 1425–28. Oil on wood. 64.5 × 27.3 cm (25⅜ × 10¾″). The Metropolitan Museum of Art, New York, New York. Cloisters Collection, 1956. (56.70)

The Flemish Influence: Jan van Eyck (c. 1390–1441)

The artist usually given credit for developing this new painting technique was the Flemish master, Jan van Eyck (yahn van **ike**). The art of Jan van Eyck and his successors, Rogier van der Weyden and Hugo van der Goes, made Flanders the art center of northern Europe. Throughout the fifteenth century, the art produced by Flemish artists was a great influence on other artists in Europe, from Germany to Spain.

Although Jan van Eyck was a product of the late Middle Ages, he went beyond the older traditions of the exceedingly detailed International style to introduce a new painting tradition. Like other Northern artists, he used the International style as a starting point.

The Arnolfini Wedding

■ **FIGURE 17.4**

One of van Eyck's best-known works is a painting of two people standing side by side in a neat, comfortably furnished room **(Figure 17.4).** Who are these people and what are they doing? The man is Giovanni Arnolfini, and the woman at his side is his bride.

Giovanni Arnolfini was a rich Italian merchant who lived in Flanders. It is probable that he became wealthy by selling silk brocade and other luxury goods; he may also have worked as a banker. When Giovanni Arnolfini decided to marry Jeanne de Chenay in 1434, he looked for the best artist available to paint a picture of their wedding. He found that artist in Jan van Eyck, who made him, his bride, and their wedding immortal.

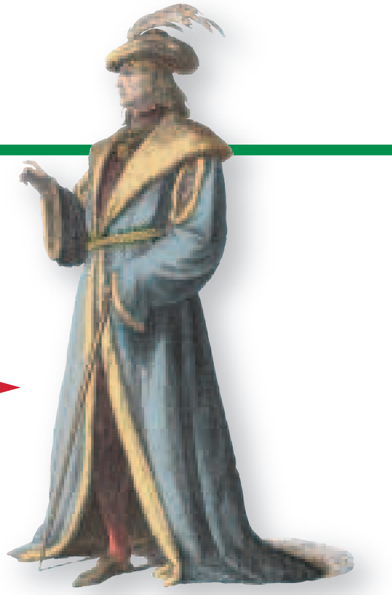
TIME & PLACE CONNECTIONS

c. 1400 1500

Northern Renaissance

See more Time & Place events on the Time Line, page H11 in your *Art Handbook*

PLUMED HATS. The Renaissance opened the door for more decorative fashion. People dressed in fancier clothing. Wide brimmed hats were worn by both men and women, and were often trimmed with feather plumes.



MECHANICAL CLOCK. During the late 1400s, mechanical clocks like this were in use. They worked with weights, had only one hand and some had a bell that struck on the hour.

Photograph courtesy of The Time Museum, Rockford, Illinois.

ACTIVITY **Listing Artifacts.** The new middle class was concerned more with commerce and material goods than ever before. If you lived during this time you would be wearing the style of the day and would want the latest in home furnishings and decoration. What other items besides the clock pictured here might be available to you? Look at the details in the artworks in this chapter for ideas, research technological advances during this period, and make yourself a shopping list.

Symbolism in Flemish Art

1

The wedding couple solemnly faces the witnesses to the ceremony. Giovanni raises his right hand as if he is saying an oath, while his bride places her right hand in his left. Both figures look real, but frozen in their poses.

4

The single burning candle is a symbol of God's presence.

5

Innocence is suggested by the fruit on the table and windowsill.

6

The couple have removed their shoes as a sign that a holy event is taking place.

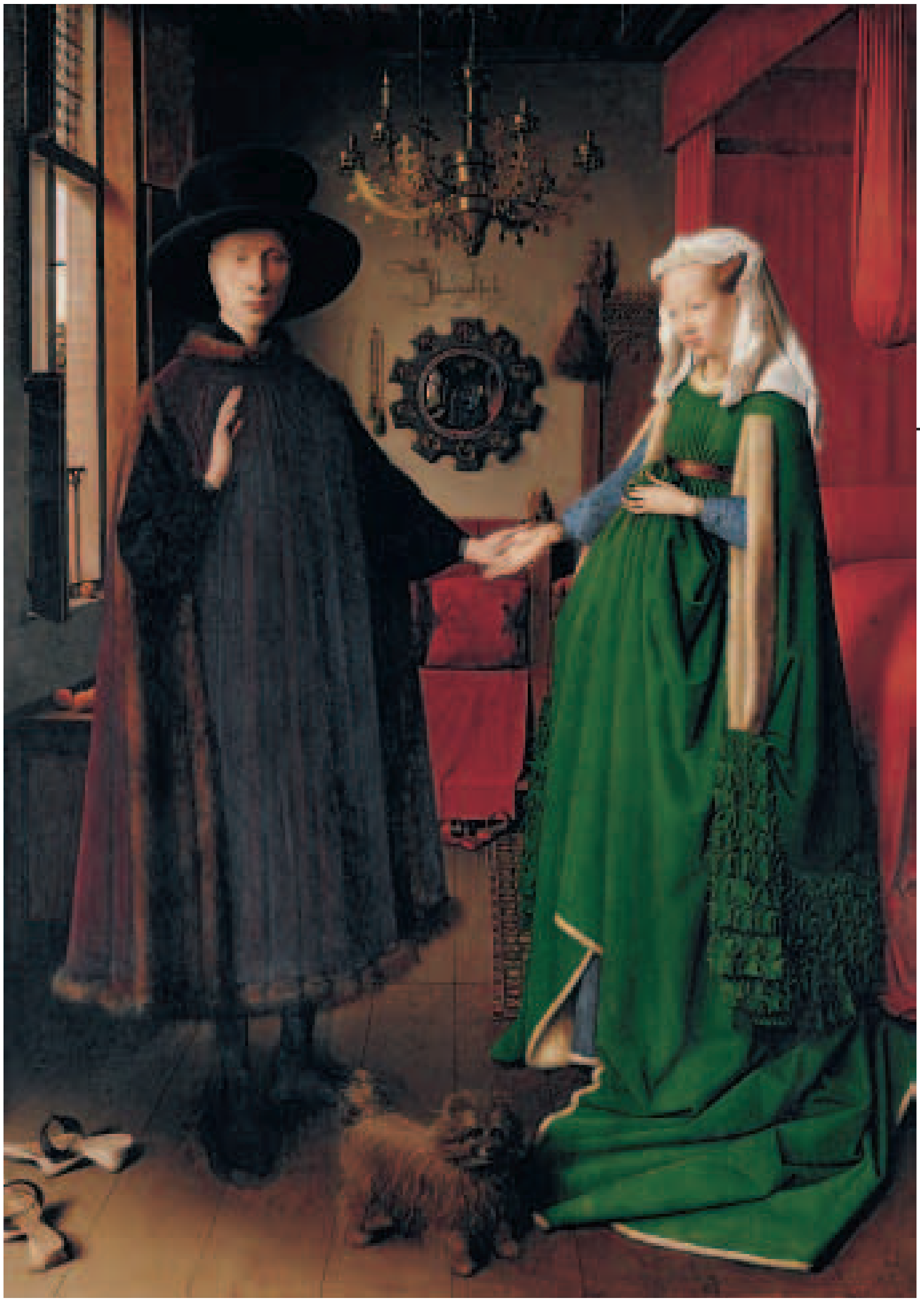
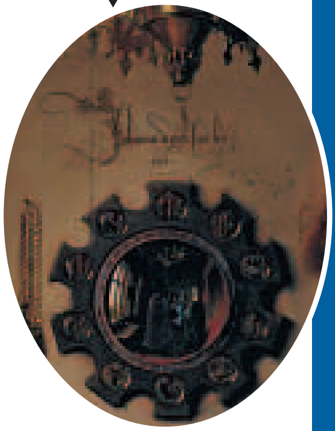


FIGURE 17.4 Jan van Eyck. *The Arnolfini Wedding.* 1434. Oil on panel. 83.8 × 57.2 cm (33 × 22½″). National Gallery, London, England.

2

The mirror shows a reflection of the room, the backs of Giovanni and his bride, and two other people standing in the doorway. These two people face the bride and groom and are probably the witnesses to the exchange of vows.

DETAIL: Mirror and inscription.



3

Above the mirror is a Latin inscription that reads, "Jan van Eyck was here."

7

The little dog represents the loyalty that the husband and wife pledge to each other.

Adoration of the Lamb

FIGURE 17.5

Van Eyck's painting *Adoration of the Lamb* **(Figure 17.5)** is the central lower panel of a large (14.5 × 11 feet) altarpiece containing 12 panels. It shows angels, saints, and earthly worshipers moving through a green valley toward a sacrificial altar. A lamb, one of the symbols of Christ, stands on this altar. Blood from the lamb flows into a chalice. In the foreground is a fountain from which flows the pure water of eternal life.

This painting most likely was inspired by a Bible passage that refers to Christ as the *Paschal,* or sacrificial, Lamb. The symbolism in the picture conveys the belief that eternal salvation is possible for all because Christ sacrificed his life on the cross, and that his death made possible the water of salvation received by the faithful at baptism.

The scene is carefully organized so that the lamb is the obvious center of interest. The placement of the angels kneeling at the altar and the prophets and other worshipers around the fountain leads your eye to this center of interest. Other groups of saints and worshipers move toward it from each of the four corners of the painting.

Like Masaccio, van Eyck controls the flow of light and uses atmospheric perspective to create the illusion of deep space in his work. Unlike that in Masaccio's work, however, the light in van Eyck's painting is crystal clear. It allows you to see perfectly the color, texture, and shape of every object.

Mastery of Detail

The details in van Eyck's picture are painted with extraordinary care. Every object, no matter how small or insignificant, is given equal importance. This attention to detail enabled van Eyck to create a special kind of realism—a realism in which the color, shape, and texture of every object were painted only after long study.

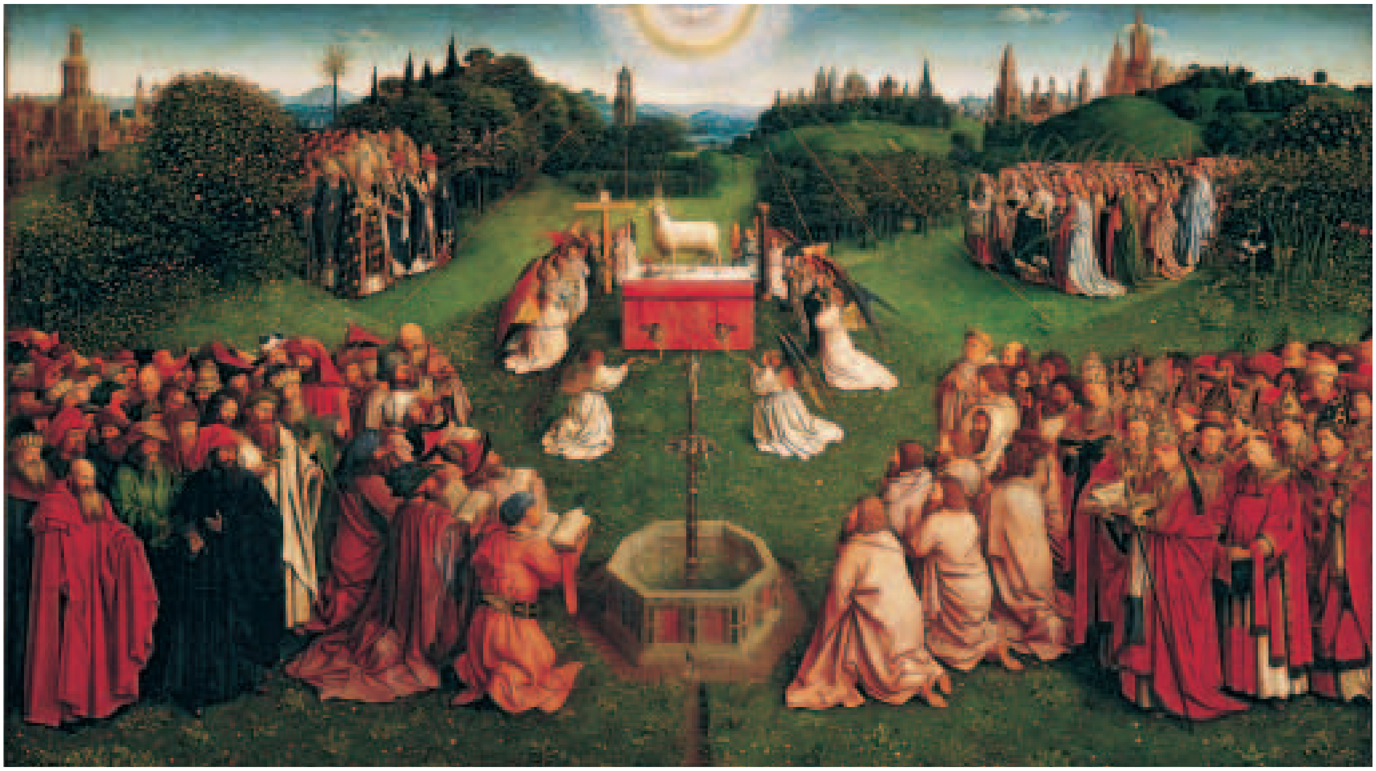


FIGURE 17.5 Notice how the figures have been arranged in this work. **Point to the center of interest. How is your attention directed to that center?**

Jan van Eyck. *Adoration of the Lamb,* central panel from *The Ghent Altarpiece.* 1432. Tempera and oil on wood. Cathedral St. Bavo, Ghent, Belgium.

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In van Eyck's *Saint Gerome in His Study* **(Figure 17.6)**, you will see how skillfully he painted even the smallest details. The books and articles on the table seem to glow softly in the mellow light. Notice the deep colors of green in the tablecloth, the reds and blues of the cloak and drapery. Even the texture in the paper, wool, leather, and glass add to the precise detail of van Eyck's work, a style that has never been equaled.

It is still not known how van Eyck was able to achieve many of his effects. Somehow, by combining a study of nature with a sensitive use of light and color, he was able to produce paintings that others could not duplicate. No painter has ever been able to match van Eyck's marvelous precision and glowing color.

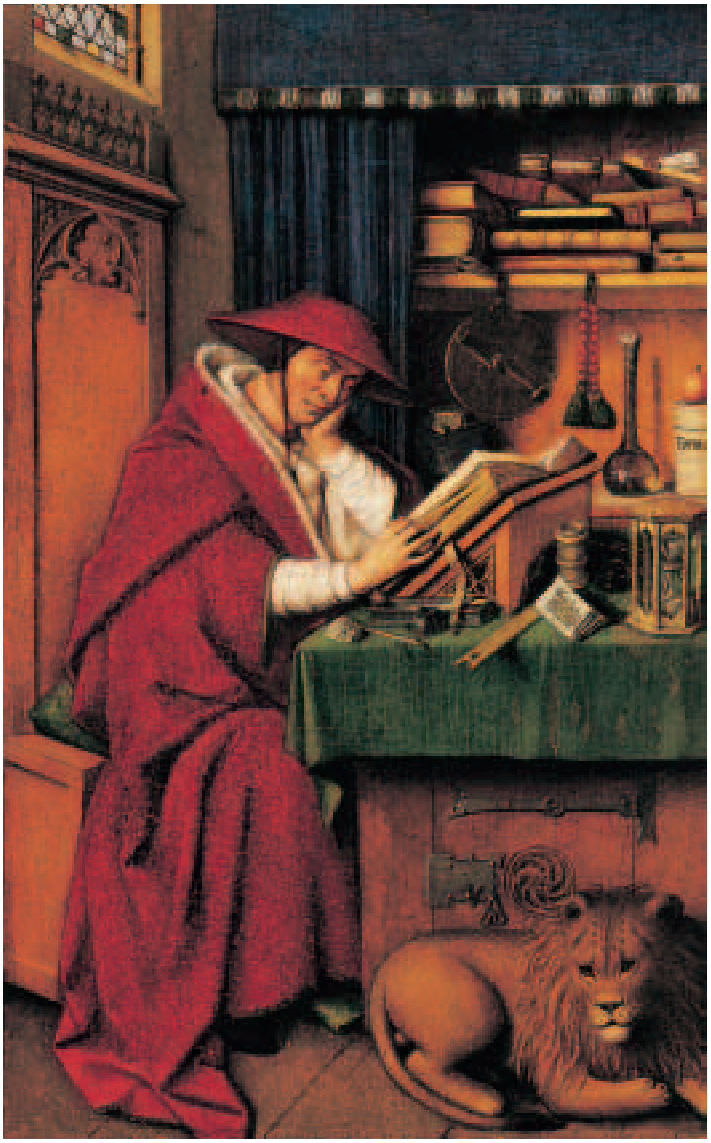

FIGURE 17.6 This work is rich in details. Notice the variety of textures in the objects and figures. **How many different kinds of textures can you find?**

Jan van Eyck. *Saint Gerome in His Study.* c. 1435. Oil on linen paper, mounted on oak panel. 20.6 × 13.3 cm (8⅛ × 5¼″). The Detroit Institute of Arts, Detroit, Michigan. City of Detroit Purchase.

LESSON ONE REVIEW

Reviewing Art Facts

1. **Explain** In what way did the interests of Italian artists differ from those of northern European artists during the fifteenth century?
2. **Identify** Name two characteristics of the International style used widely by northern European artists.
3. **Define** What is *gesso?* How is it used?
4. **Identify** List two advantages of oil paints over tempera.

Making Connections

Exploring Symbolism Beginning with the Early Christian period, artists used symbolism to convey meanings. The fifteenth-century artists of northern Europe continued to rely on the use of symbols in their works.

Activity In your Visual Arts Journal, create three columns. Title them Christian Art, Renaissance Art, and Flemish Art. Then, make notes in the columns as you compare and contrast the three periods using Figures 13.3, 16.23, and 17.4. All three works use symbolism. How are they alike, and how are they different? Did the use of symbols change over time? Explain your conclusions to the class.

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LESSON TWO

Realism and Emotionalism

Vocabulary

- triptych

Artists to Meet

- Rogier van der Weyden
- Hugo van der Goes

Discover

After completing this lesson, you will be able to:

- Describe the differences in paintings done by Jan van Eyck and Rogier van der Weyden.
- Discuss the artistic contributions of Hugo van der Goes.

ART Online

Explore the arts of Northern Europe from the fifteenth century in Web Links at **art.glencoe.com**.

Gradually, Northern fifteenth-century art developed into a style that combined the realism of Jan van Eyck with the emotionalism and attention to design found in works done during the late Gothic period. This style is best seen in the works of another Northern artist.

Rogier van der Weyden (c. 1399–1464)

Jan van Eyck had been concerned with painting every detail with careful precision. Rogier van der Weyden (roh-**jair** van der **vy**-den) continued in this tradition, but also emphasized the emotional impact of his subject matter.

Descent from the Cross

FIGURE 17.7

Rogier's painting *Descent from the Cross* **(Figure 17.7)** was probably the center part of a **triptych,** *a painting on three hinged panels that can be folded together.* In this painting you see more emotion and a greater concern for organization than you find in van Eyck's pictures. Organization is achieved through the use of repeating curved axis lines. Observe how the two figures at each side of the picture bend inward and direct your attention to Christ and his mother. In the center of the picture, Christ's lifeless body forms an S curve, which is repeated in the curve of his fainting mother.

Use of Emphasis

Unlike van Eyck, van der Weyden made no attempt to create a deep space. He managed to group ten figures in this shallow space without making them seem crowded. By placing these figures on a narrow stage and eliminating a landscape behind, he forces you to focus on the drama of Christ's removal from the cross.

The figures and the action are brought very close, forcing you to take in every detail. The faces clearly differ from one another, just as the faces of real people do. Every hair, every variation of skin color and texture, and every fold of drapery are painted in with care.

Use of Emotionalism

Equal attention is given to the emotions exhibited by the different facial expressions and gestures. The entire work is a carefully designed and forceful grouping of these different emotional reactions to Christ's death. Yet, one of the most touching features is also one of the easiest to miss. The space between the two hands—Christ's right and Mary's left—suggests the void between the living and the dead.

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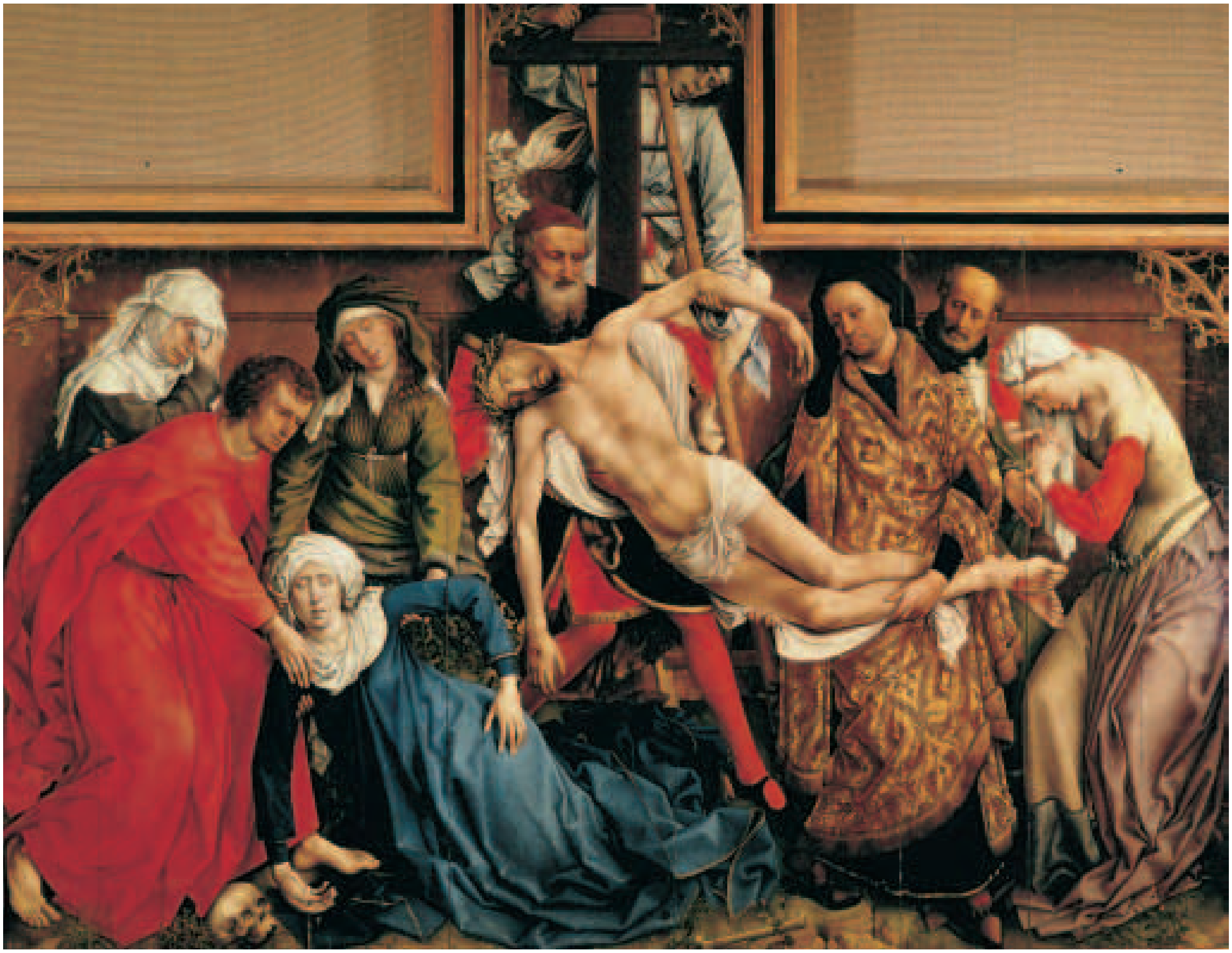

■ **FIGURE 17.7** The narrow stage and the elimination of background landscape help focus attention on the two central figures in this work, Christ and his mother. **Point out the repeated, curved axis lines in this work, and explain their importance.**

Rogier van der Weyden. *Descent from the Cross* (Deposition). c. 1435. Tempera and oil on wood. Approx. (7′ 2⅝″ × 8′ 7⅛″). Museo del Prado, Madrid, Spain.

Portrait of a Lady

■ **FIGURE 17.8**

Rogier van der Weyden was a popular portrait artist. His portrait of a young woman (**Figure 17.8,** page 388), who is unknown to us today, was painted some 20 years after *Descent from the Cross.* The woman's face, framed by a white, starched headdress, stands out boldly against a dark background. Light flows evenly over the portrait, revealing a pleasant facial expression. The headdress is thin and transparent, allowing you to see the line of her shoulder.

Look closely at this remarkable portrait. What does the painting tell you about the personality of the woman? Do you think she was loud and outgoing, or was she quiet, shy, and devout? Van der Weyden provided you with clues. The lowered eyes, tightly locked fingers, and frail build all suggest a quiet dignity. The young woman is lost in thought, her clasped hands seemingly resting on the frame. She must have been wealthy, but a gold belt buckle and rings are the only signs of luxury. Even though we do not know this woman's name, van der Weyden has left us with a vivid impression of her.

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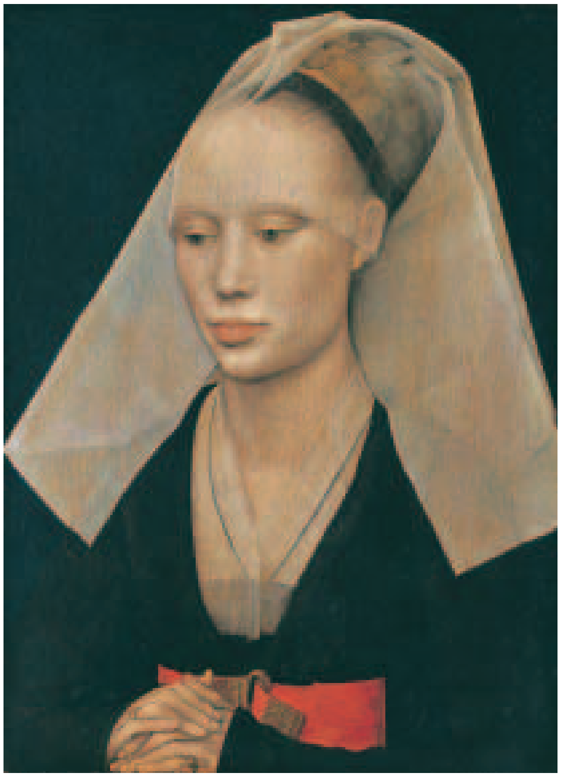

FIGURE 17.8 Set against a dark background, the face—with its quiet, dignified expression—stands out in this painting. **Point out examples of both sharp and subtle contour lines in this work.**

Rogier van der Weyden. *Portrait of a Lady.* c. 1460. Oil on panel. 34 × 25.5 cm (13⅜ × 10 1⁄16″). National Gallery of Art, Washington, D.C. Andrew W. Mellon Collection.

Van der Weyden's Influence

Rogier van der Weyden performed a valuable service by preserving the Gothic concerns for good design and vivid emotion. Those concerns could have been lost in the rush to use van Eyck's new oil-painting technique to produce highly detailed pictures. Van der Weyden's paintings however, set an example for other artists. When he died in 1464, van der Weyden had been the most famous painter in Flanders for 30 years; his influence was second to none outside Italy.

Hugo van der Goes (1440–1482)

One of the artists who continued in the direction taken by van der Weyden was Hugo van der Goes (**hoo**-go van der **gose**). Van der Goes rose to fame as an artist in Bruges, one of the wealthiest cities in Flanders. He combined the emotionalism of van der Weyden with the realistic detail of Jan van Eyck. In addition, he made his own unique contribution: He altered nature and the proportions of people or objects when those changes added to the emotional impact of his picture.

TIME & PLACE CONNECTIONS

c. 1400 1500

Northern Renaissance

See more Time & Place events on the Time Line, page H11 in your *Art Handbook*

EARLIEST MAPS. Maps such as this are a record of the voyages of early explorers. Each voyage took sailors to further shores and led to progress in mapmaking during the 1500s.

TEXTILES AND CLOTHING. Beautifully woven textiles were fashionable in the 1400s and 1500s. Garments were often sewn with intricate threads and rich-textured cloth acquired through trade with distant lands.

ACTIVITY **Role Play.** Have one student play the owner of a trading company and another pretend to be a ship owner. The trading company owner is trying to convince the ship owner to sail to a far-off land to obtain exotic threads and fabrics. One student should use the clothing shown as an example of potential wealth, the other should use the map to explain potential dangers.

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The Portinari Altarpiece

FIGURE 17.9

Van der Goes' most ambitious work was an altarpiece completed in 1476 for the Italian representative of the Medici bank in Bruges. This huge work is known as *The Portinari Altarpiece* after the name of this banker. It was sent to Florence soon after it was completed. There it was a great influence on late fifteenth-century Italian artists, who were deeply impressed by van der Goes ability to portray human character and feeling.

Emotionalism over Realism

Unlike van Eyck, van der Goes decided not to organize the space in his picture so that it would look real. Instead, he took liberties with space to increase the emotional appeal of his picture. In the central panel of his altarpiece showing *The Adoration of the Shepherds* **(Figure 17.9),** he tipped the floor of the stable upward. This not only gives you a better view but also brings you into the scene as a witness. Both Joseph and Mary seem strangely withdrawn, even sad, in spite of the joyous event. Van der Goes' picture succeeds in arousing your curiosity. He makes it difficult for you not to think ahead in time to the tragic events awaiting the Christ child.

Use of Symbolism

Like Jan van Eyck, van der Goes used symbolism to enrich *The Portinari Altarpiece.* A sheaf of wheat in the foreground symbolizes the communion bread. The bouquets of iris and columbine are traditional symbols for the sorrows of Mary. The shoe at the left, like the shoes in van Eyck's *The Arnolfini Wedding,* is a reminder that the event makes this holy ground. It is a reminder of God's words to Moses from the burning bush on

LOOKING Closely

USE OF THE PRINICIPLES OF ART

Notice the unusual differences in the sizes of the figures. Perhaps van der Goes painted the scene as if he were seeing it in a dream or a vision, since the figures in a dream do not have to follow the rules of logic.

- **Proportion.** The angels closest to you should be much larger than the figures farther back in space. Instead, they look much smaller. The three shepherds at the right are about the same size as Mary even though they are farther away.
- **Movement.** Note how the placement of figures leads your eye throughout the work. The central figures draw your eye first. Then the highlighted faces and circular placement of the onlookers guides you to notice each group gathered around Mary and the Child.

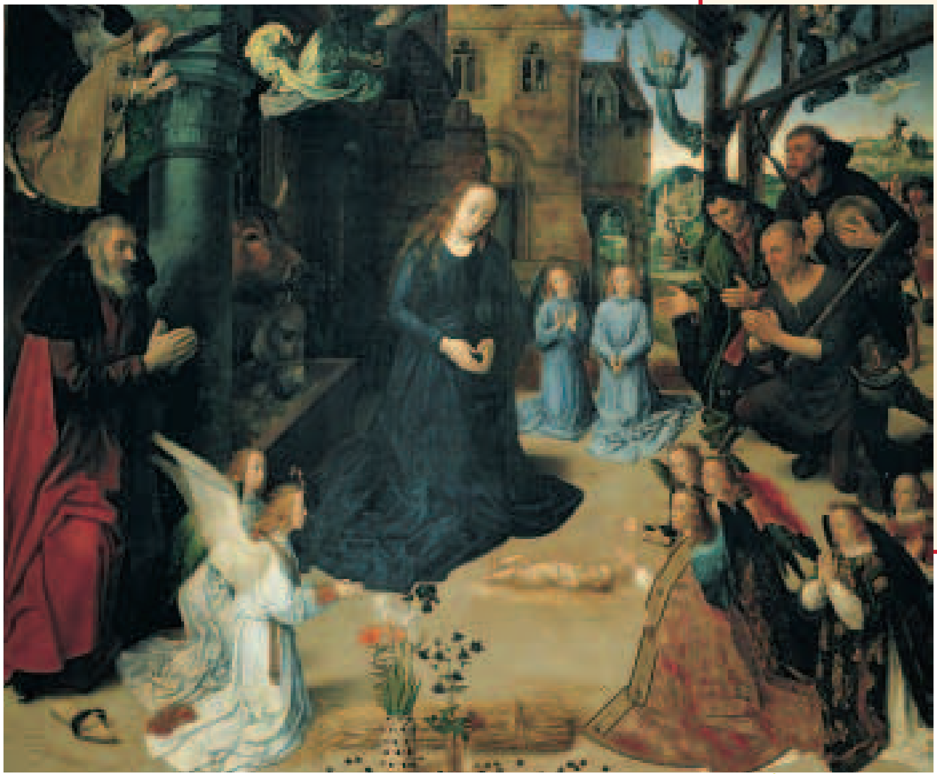


FIGURE 17.9 Hugo van der Goes. *The Adoration of the Shepherds,* central panel of *The Portinari Altarpiece.* c. 1476. Approx. (8′3″ × 10′). Galleria degli Uffizi, Florence, Italy.

Mount Sinai: "Put off your shoes from your feet, for the place on which you are standing is holy ground."

The donkey and the ox have symbolic meaning, too. The donkey—busily eating and too stupid to understand the meaning of Christ's birth—symbolizes people who fail to recognize Christ as the savior. The ox, solemnly surveying the scene, represents faithful Christians.

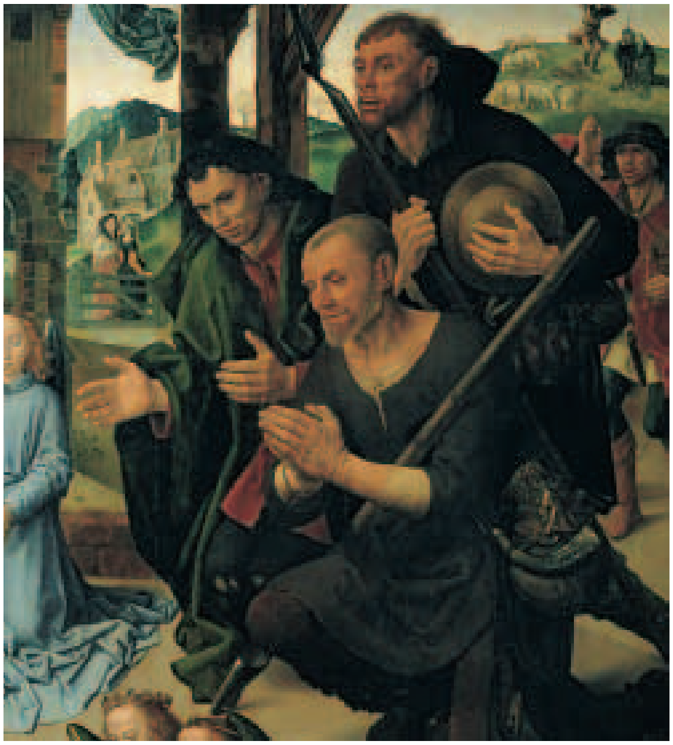


FIGURE 17.10 Hugo van der Goes. *The Adoration of the Shepherds,* (detail).

Use of Expression

More than anything else, the behavior and expressions of the three shepherds set this painting apart from other Nativity scenes **(Figure 17.10).** Van der Goes's shepherds are not saints or angels or elegant noblemen. They are ragged peasants from the lowest level of society. Each shepherd shows his surprise at finding himself a witness to this grand and glorious event. One kneeling shepherd clasps his hands reverently. The other kneeling shepherd spreads his hands in wonder. The standing shepherd presses forward to peer over their heads, his mouth open in amazement. With these shepherds, van der Goes presents a new kind of piety—the piety expressed by the ordinary uneducated people of the world, the piety based on blind faith rather than on knowledge and understanding.

The art of Hugo van der Goes marks the end of a period. The innovations of Jan van Eyck and Rogier van der Weyden began to lose ground by the end of the fifteenth century. They were replaced by new ideas spreading northward from Renaissance Italy.

LESSON TWO REVIEW

Reviewing Art Facts

1. **Describe** How do van der Weyden's paintings differ from those of van Eyck?
2. **Explain** In *Descent from the Cross* (Figure 17.7, page 387), what does van der Weyden achieve by placing the figures on a narrow stage with no landscape behind them?
3. **Describe** What is one way Hugo van der Goes alters nature to add to the emotional impact in *The Adoration of the Shepherds* (Figure 17.9, page 389)?

Making Connections

Comparing Technique As the artists of northern Europe continued to develop their technique, they began to infuse their works with emotion as well as realism. The use of emotion became more important than portraying space.

Activity Study van der Weyden's *Descent from the Cross* (Figure 17.7). Compare it to the earlier work of Masaccio (Figure 16.3). How do the two painters use perspective and space? How do they use elements and principles? Which painting is more realistic? What do you think was most important to each artist? Report your conclusions to the class.

ART Online CONTENTS Visit art.glencoe.com for study tools and review activities.

STUDIO LESSON

Designing a Visual Symbol

Materials

- A familiar household product to be repackaged
- Pencil and sketch paper
- Mat board
- Scissors and/or paper-cutting knife
- White glue
- Tempera or acrylic paint
- Brushes, mixing trays, and paint cloth
- Water container

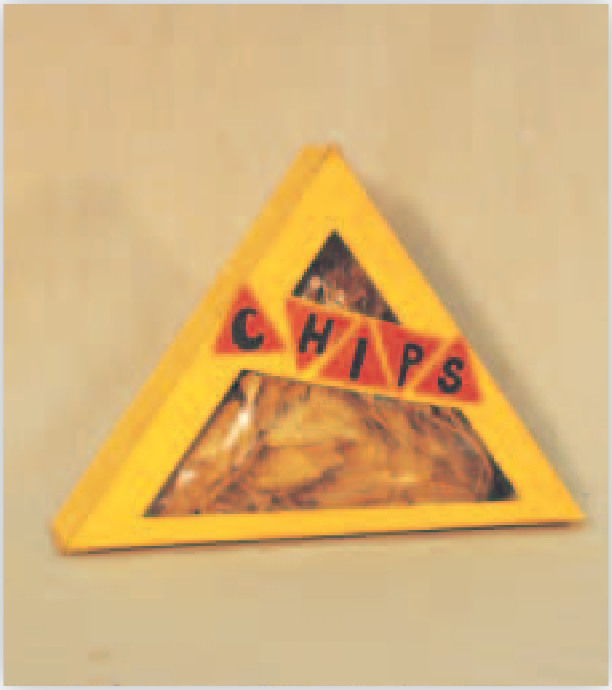


FIGURE 17.12 Student Work

Design and construct a three-dimensional container for a familiar household product. Use simplified colors, forms, and shapes. Draw attention to the package by using bold contrasts of hue, value, and intensity.

Inspiration

Examine the works by Jan van Eyck and Hugo van der Goes in this chapter. The works of both artists include a great many symbols. Think of different uses of symbols today. Name some symbols that you associate with specific products.

Process

1. Bring to class a small package containing a familiar product, such as toothpicks or dry cereal.
2. Make several pencil sketches of a new container for your product. This container must act as a visual symbol for the product inside, so consider carefully its overall shape and the images placed on this shape. The name of the product must be prominently displayed on the container.
3. When you have a satisfactory design, construct the container. Cut sections of mat board to the desired shapes and glue these together to make the three-dimensional container. Include a lid that can be opened easily and closed securely.
4. When your container has been assembled, use tempera or acrylic to paint it. Use simplified colors and shapes; do not focus on small details.
5. Place your product in the container. It should fit with no room to spare.

Examining Your Work

Describe Did you design and construct a three-dimensional container for a familiar household product? Does the product fit in this container?

Analyze Does your design include simplified colors, forms, and shapes? Did you use bold contrasts of hue, value, and intensity? Do these help draw attention to your container?

Interpret Do you think your package is an effective symbol for the product inside? Can others readily identify this product by looking at the package?

Judge Do you think your container can be regarded as a successful symbol for a particular product? What could you have done to make it more effective? What is the most pleasing feature of your design?

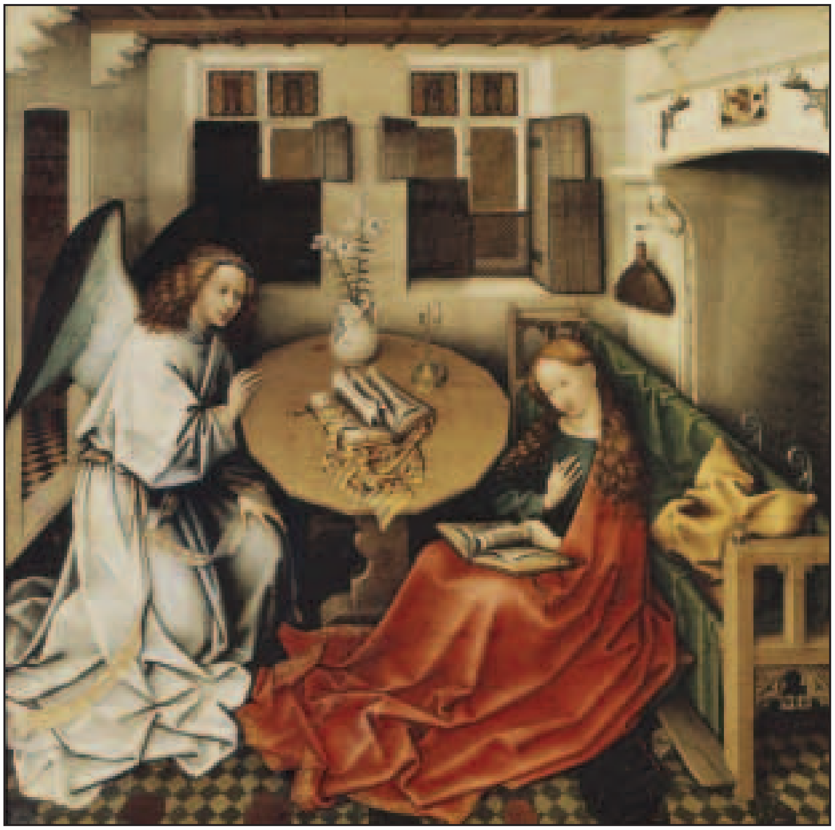
Reading Paintings

Northern European artists created a visual language.

Think of a symbol that holds meaning for you. For example, a four-leaf clover represents St. Patrick's Day; a cornucopia characterizes the abundance of Thanksgiving; cupid symbolizes the romance of Valentine's Day. These symbols create a visual language whose meaning we instantly recognize. The interpretation of symbols was particularly significant in the fifteenth century.

Only a small portion of the population in Europe at this time could read or write. How were ideas—especially religious ones—communicated to them? During the Northern Renaissance, symbols played a large role in religious art. Paintings told stories and the symbols added a richness to that tale. Modern viewers do not always recognize the symbolism of the details. However, they had great meaning to people of the era. To them, a candle was more than a candle—it was a symbol of Christ. Rays of sunlight coming through a window symbolized the purity of Mary. Viewers understood that an image of a dog meant faithfulness.

From looking at these paintings and understanding their symbolic significance, we realize the important role religion played in fifteenth-century life. What conclusions do you think future scholars might make about twenty-first century society when they examine our own visual language?



SCALA/ART RESOURCE, NY

There are a variety of religious symbols in Robert Campin's *Merode Altarpiece*, such as the burning candle and white lilies. What other religious symbols are you able to identify?

TIME to Connect

Symbols are an important part of our world. From highways and malls to the media, computers, and the Internet, symbols appear everywhere.

- **Find several examples of symbols that you often see or that you commonly use. Then design your own original symbol. Try to devise a symbol whose meaning anyone can understand.**
- **Draw your symbol and share it with the class. See if they can guess what it represents.**

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CHAPTER 17 REVIEW

Reviewing the Facts

Lesson One

1. In the works of fifteenth-century northern European painters, what does a single burning candle mean?
2. Until the fifteenth century, what type of paints did European artists use?
3. Why would an artist using oil paint be more inclined to include small details than an artist painting a fresco?
4. What two effects are especially remarkable in the paintings of Jan van Eyck?

Lesson Two

5. Does Rogier van der Weyden's painting *Descent from the Cross* give the illusion of deep space or shallow space? What does this treatment of space add to the work?
6. How did van der Weyden influence other painters in Europe?
7. What was unusual about the three shepherds that Hugo van der Goes included in his painting *The Adoration of the Shepherds?*
8. What gives van der Goes's painting *The Adoration of the Shepherds* a dreamlike quality?

Thinking Critically

1. **ANALYZE.** Discuss the color scheme of van Eyck's painting *The Arnolfini Wedding* in Figure 17.4, page 383. Consider complementary colors, intensity of the colors, and value contrasts.
2. **EVALUATE.** Look again at *The Adoration of the Shepherds* by Hugo van der Goes (Figure 17.9, page 389). Judge the painting using the three art theories: imitationalism, formalism, and emotionalism.

YOUR DIGITAL PORTFOLIO

Create a still life demonstrating visual textures for your portfolio. Make a still-life arrangement of the found objects on a table. Sketch the arrangement, noticing what techniques are necessary to create textures. Now use a strong light to illuminate the still life. Describe how the added light affects visual textures. What adjustments in your techniques must you make to accommodate the new textures? Sketch the still life again—capturing these textures. Scan your sketches.

Standardized Test Practice

Reading & Writing

Read the paragraphs below and then answer the questions.

(1) Jan van Eyck is sometimes credited with the invention of oil paint. (2) In point of fact, scholars have discovered that oil paint was in use as early as the twelfth century in northern Europe. (3) Most, however, would readily concede that the medium's potential was not realized until the time of van Eyck.

(4) Recent scholarship further suggests that the fine detail and brilliant colors in van Eyck's works were the result of extensive experimentation. (5) Van Eyck appears to have devoted considerable time to investigating the drying time of various oil binders. (6) He also appears to have mixed ground glass and/or bone into his pigment.

1. In which sentence does the author attempt to persuade the reader of the invalidity of a claim made by some writers?
   - Ⓐ Sentence 1
   - Ⓑ Sentence 2
   - Ⓒ Sentence 4
   - Ⓓ Sentence 5
2. Based on the literary form of the passage, which best describes the author's style?
   - Ⓔ Casual
   - Ⓕ Colorful
   - Ⓖ Comedic
   - Ⓗ Scholarly

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CHAPTER 18

ART OF SIXTEENTH-CENTURY EUROPE

Have you ever been to the city of Venice or seen pictures of it? What kinds of symbolism do you use in your daily life? Venetian artists were not inspired by the classical monuments of Greece and Rome. Instead, they relied on the colors, textures, and pageantry of Byzantine art. As the sixteenth-century progressed, disturbing events in Europe lead artists in Florence and Rome to reject the goals of the Renaissance, and a new style of art called Mannerism evolved. Meanwhile, in northern Europe, some artists continued to work in the traditional Gothic style, while others embraced the Renaissance style.

FOCUS ON READING

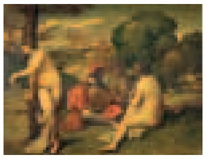
Read to Find Out As you read this chapter, learn about the art of Venice during the sixteenth century, including the works of Giorgione and Titian. Read to find out about the style of art known as Mannerism and why it developed. Read further to discover the styles and works of northern European artists such as Durer, Bosch, and Holbein.

Focus Activity Look at the painting in Figure 18.1. *Fall of Icarus,* by Pieter Bruegel the Elder. Divide a piece of paper into four sections with one art criticism step heading each column. Examine the painting and, following the steps of art criticism, record your answers in each column.

Using the Time Line The Time Line introduces you to the variety of art styles you will study in this chapter. What aesthetic qualities do you recognize? In what ways do these works differ from Medieval paintings? Can you identify features that artists may have borrowed from the Renaissance style?

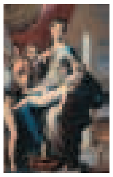
1485–90
Bosch uses symbolism in *Death and the Miser*

1503
Venice signs peace treaty with Turks



c. 1508
Giorgione uses landscape to set the stage in his paintings

1519
Mannerism begins to appear in Italy



1535
Parmigianino paints *The Madonna with the Long Neck*

1500

1540

c. 1450
End of Byzantine influence

c. 1540
John Calvin promotes Reformation

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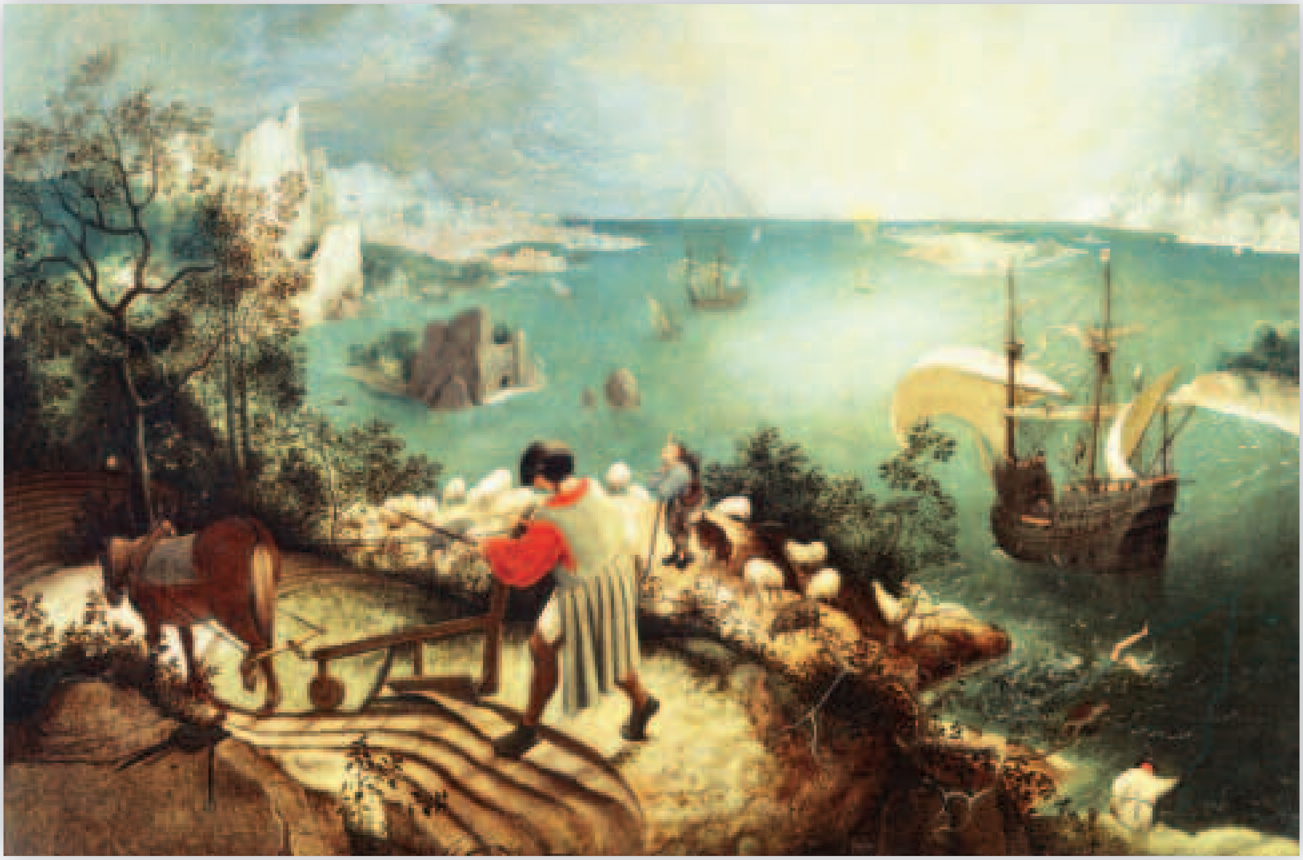
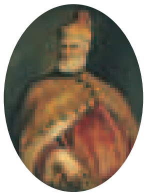


FIGURE 18.1 Pieter Bruegel the Elder. *Landscape with the Fall of Icarus.* 1558. Oil on canvas, mounted on wood. 73.5 × 112 cm (28¾ × 44″) Musees Royaux des Beaux-Arts, Brussels, Belgium.



1546–48
Titian paints his powerful portrait *Doge Andrea Gritti*
(Detail)

1558
Bruegel paints
Fall of Icarus

1550 **1600**

c. 1540 Council of Trent begins Counter-Reformation

c. 1540–1600 Mannerist style spreads through Europe

Refer to the Time Line on page H11 in your *Art Handbook* for more about this period.

LESSON ONE

The Art of Venice

Vocabulary

- painterly

Artists to Meet

- Giorgione da Castelfranco
- Titian

Discover

After completing this chapter, you will be able to:

- Identify sources of inspiration for the works of Venetian painters.
- Explain how Giorgione's use of landscapes differed from that of earlier painters.
- Discuss the most important features of Titian's works.

Tour the arts of Venice at the National Gallery of Art collection. Find the site in Web Links at **art.glencoe.com**.

During the sixteenth century, as now, Venice could be described as a city of constantly changing lights and reflections. Surrounded by colorful buildings, shimmering sunlight, and the rippling water of the canals, Venetian artists were inspired to paint works that glowed with color.

Influences on Venetian Art

Centuries of close contact with the East left their mark on the appearance of Venice. The dazzling mosaics that decorated Venetian churches and the Venetians' pervading love of color, light, and texture can be traced to the Byzantine art style of the East. The Byzantine influence on Venetian art was far different from that of classical Greece and Rome on the Renaissance cities of Florence and Rome.

Unlike their classical counterparts, Byzantine artists were not primarily interested in portraying a world of solid bodies and objects existing in space. Instead, they sought to present a world of carefully designed surfaces and brilliant colors. Byzantine art did not try to mirror the present world. It wanted to offer a glimpse of the next.

Venetian artists skillfully adapted the Byzantine use of color, light, and texture to their own painting. At the same time, they were aware of the new Renaissance concern for reality that characterized the art of Florence and Rome. Near the end of the fifteenth century, Venetian artists had successfully combined the best of the Byzantine with the best of the Renaissance. This produced a new school where emphasis was placed on color and painting technique.

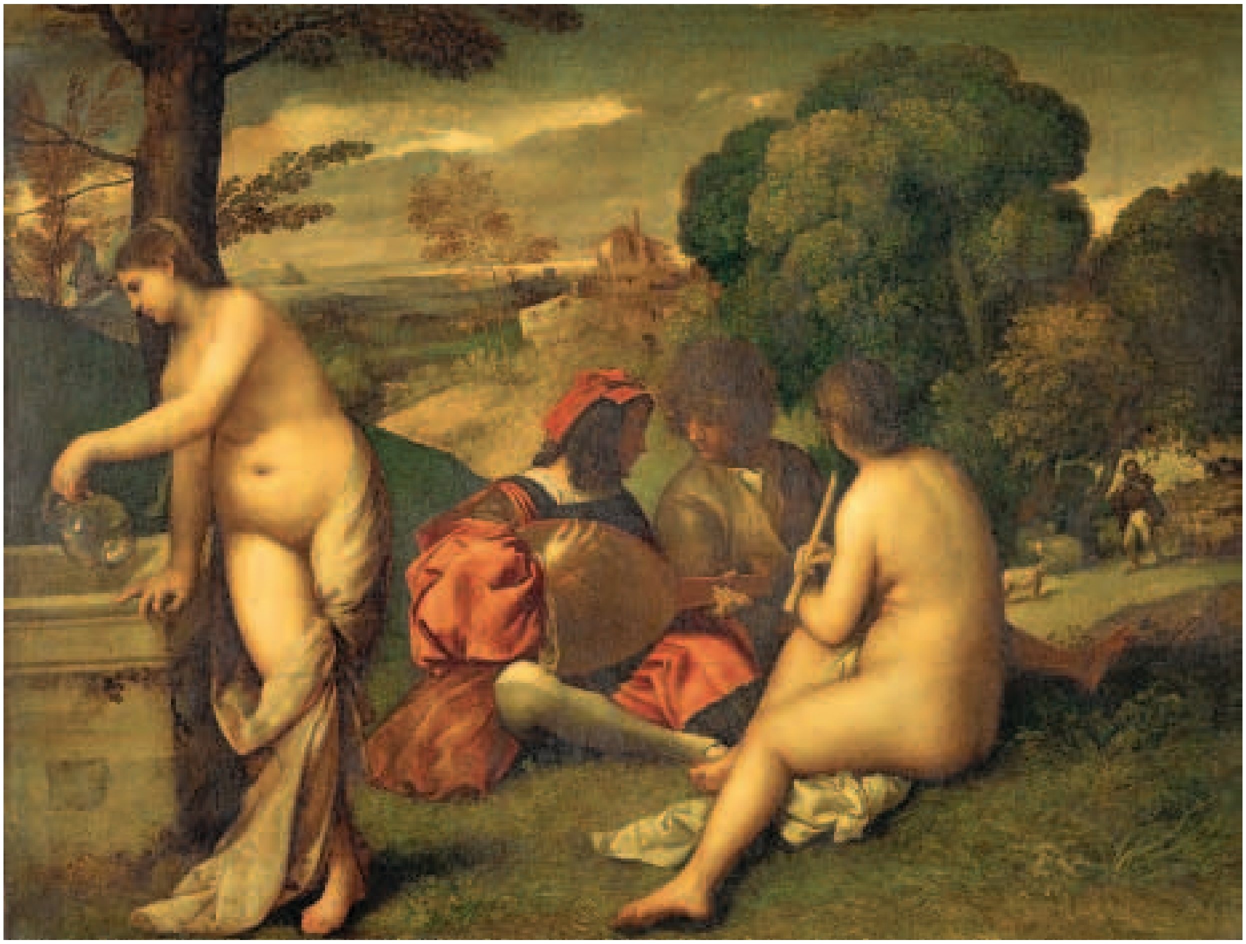
Giorgione da Castelfranco (1477–1511)

One of the first great Venetian masters was Giorgione da Castelfranco (jor-**joh**-nay da cah-stell-**frahn**-koh), who died of the plague while he was still in his early thirties. Art historians can point to no more than a handful of pictures that were definitely painted by Giorgione.

Giorgione's paintings reveal that he was among the first artists in Europe to place importance on the landscape. Before his time, artists had used the landscape to fill in the spaces around their figures. Giorgione used it to set the stage and to create a mood in his paintings.

The Advantages of Oil Paint

Giorgione used oil paint to add a new richness to his colors. This medium was more suited to the Venetian taste than the cold, pale frescoes of Florence and Rome. It was more vivid and allowed the artist to create delicate changes in hue, intensity, and value. Further, the artist could linger over a painting to produce a glowing effect with colors that stayed



■ **FIGURE 18.2** Giorgione used landscape to provide a mood in this painting. **Why is it possible to say that "music sets the mood for this scene"? How many ways is music suggested?**

Giorgione (possibly Titian). *The Concert.* c. 1508. Oil on canvas. Approx. 105 × 136.5 cm (41⅜ × 53¾″). The Louvre, Paris, France.

wet and workable for days. Inspired by his radiant Venetian surroundings, Giorgione avoided hard edges and lines and bathed his subjects in a soft, golden light.

The Concert

■ FIGURE 18.2

One of Giorgione's most beautiful and haunting paintings is *The Concert* **(Figure 18.2).** The work shows two travelers who meet alongside the road. One is dressed simply and is barefoot. He listens intently as the second, dressed in rich garments, plays a lute. The men are accompanied by two women, who may not be flesh and blood at all. Perhaps they exist only in the minds of the two young men. One appears to be pouring water into a well while the other holds a flute-like instrument. The women may represent the sound of water churning in a nearby brook and the hum of the breeze through the tree.

The uncertainty of the subject is part of the charm of this painting. More important than this mystery however, is the calm, gentle mood that the work creates.

Giorgione's scene appears to glow in the warm rays of a setting sun. The edges of his figures are blurred as though a light mist is settling around them. This mist surrounds and blends together the green and blue shadows and softens the red accents of a cloak and a hat. It also dulls the other colors found farther back in space. Giorgione's treatment of the landscape and his use of color enabled him to create a haunting picture.

◀ CONTENTS ▶

Titian (1490–1576)

After his untimely death, Giorgione's approach to painting was carried on by another Venetian artist, Titian (**tish**-un).

Unlike Giorgione, Titian lived a long life. He died not of old age but of the plague. A noble's artist, Titian had many wealthy patrons and painted the portraits of many royal and privileged individuals.

The Entombment

■ **FIGURE 18.3**

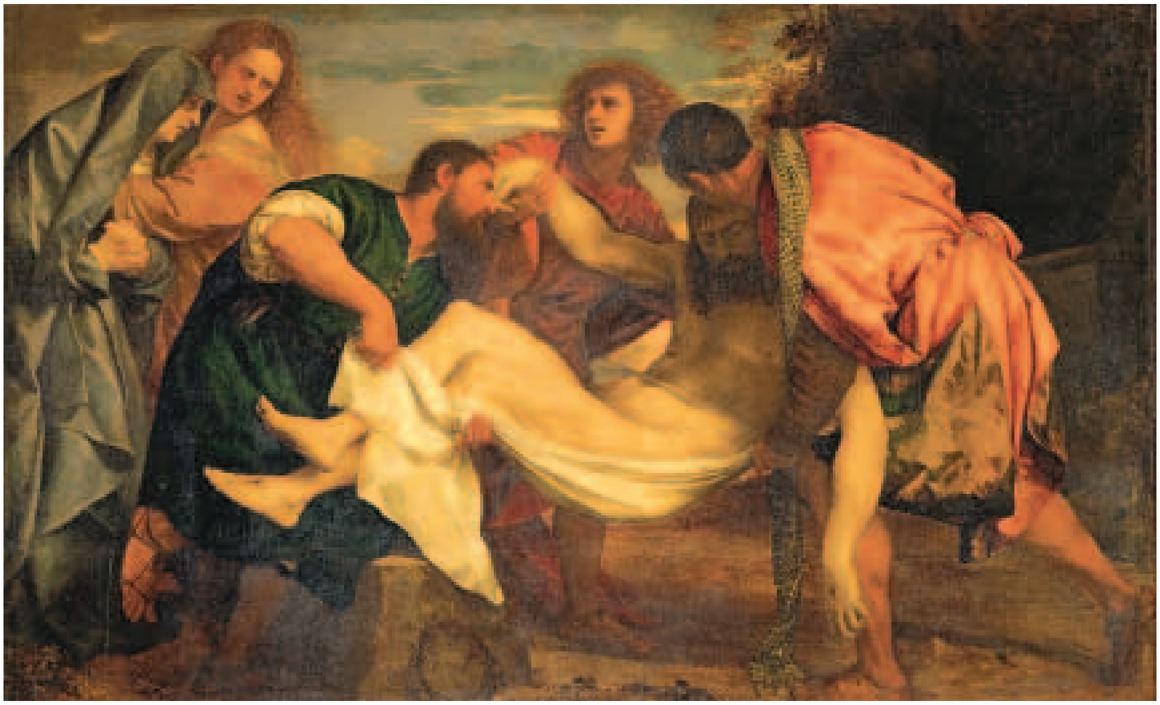
From Giorgione, Titian learned how to use landscape to set a mood. He also learned to use oil paints to make works that were rich in color and texture. However, whereas Giorgione's figures always seem to be inactive—sleeping, dreaming, or waiting—Titian's are wide awake, alert, and active. Notice that the figures in his painting *The Entombment* **(Figure 18.3)** are more powerfully built and more expressive than those of Giorgione.

When Titian combined Giorgione's lighting and color with these sturdy figures, he created a highly emotional scene. The mourners carrying the crucified Christ to his tomb turn their eyes to him and lean forward under the weight of the lifeless body. This helps to direct your gaze to Christ between them.

Use of Light and Shadow

The rapidly fading light of day bathes the scene in a mellow glow. It heralds the approach of night and accents the despair of the figures in this tragic scene. Curiously, Titian placed the head and face of Christ in deep shadow.

Look again at Giorgione's painting of *The Concert* (Figure 18.2, page 397), and notice that the faces of the two young travelers also are in shadow. Both artists used this technique to arouse your curiosity and to involve you with their paintings. They challenge you to use your imagination to complete the most important part of their pictures: the faces of the main characters.



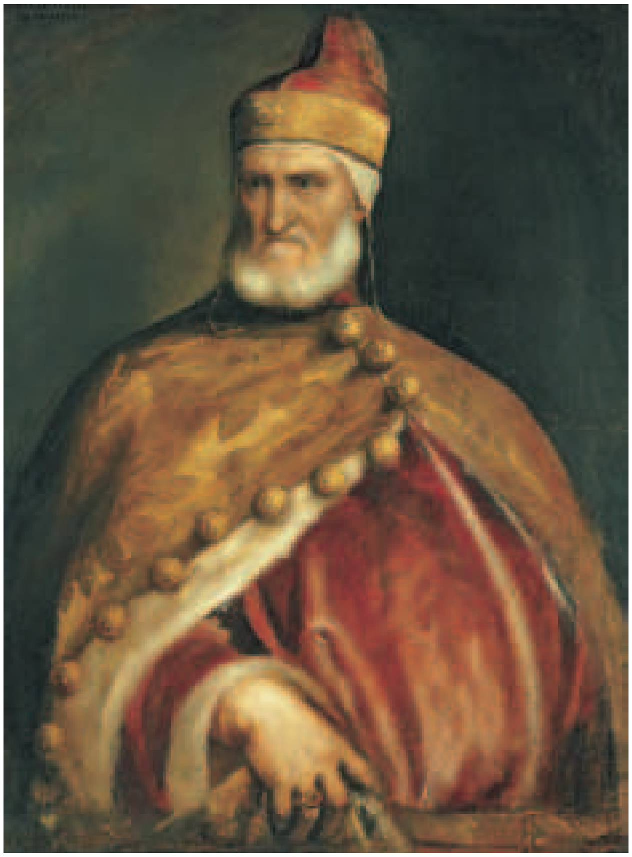
■ **FIGURE 18.3** Compared with Giorgione's figures, Titian's figures appear active and powerful. **Identify the ways that the artist has put emphasis on the figure of the dead Christ.**

Titian. *The Entombment.* c. 1520. Oil on canvas. 149.2 × 215.3 cm (58¾ × 84¾″). The Louvre, Paris, France.

CONTENTS

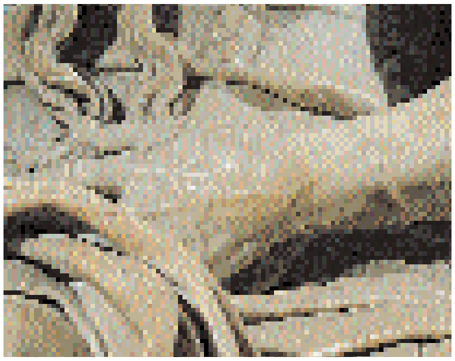
Styles Influencing Styles

MICHELANGELO TO TITIAN The powerful right hand of Titian's *Doge Andrea Gritti* was modeled after the hand on Michelangelo's heroic statue of Moses. Titian knew of this hand from a cast that had been made of it and brought to Venice by a sculptor named Jacopo Sansovino. Titian realized that such a hand could communicate as well as any facial expression. That hand is as strong and tense as the Doge himself.



■ **FIGURE 18.4a**

Titian. *Doge Andrea Gritti.* c. 1546–48. Oil on canvas. 133.6 × 103.2 cm (52½ × 40⅝″). National Gallery of Art, Washington, D.C. Samuel H. Kress Collection.



■ **FIGURE 18.4b**

Michelangelo. *Moses* (detail). c. 1513–15.

Doge Andrea Gritti

■ **FIGURE 18.4a**

Titian's greatest fame was as a painter of portraits. One of his most forceful was of Andrea Gritti, the doge, or ruler, of Venice **(Figure 18.4a).** Gritti ruled during troubled times, when Venice was involved in a series of wars and conflicts. In spite of his advanced age—he was more than 80 years old when Titian painted his portrait—Gritti took an active role in the fighting. It was this fierce determination and power that Titian captured in his portrait.

The doge is shown as if he is about to burst out of the frame. A curving row of buttons curls up the robe leading to the stern, defiant face. Titian leaves no doubt that this was a fierce, iron-willed leader. The visible brushstrokes in this portrait are representative of Titian's **painterly** technique, which *involves creating forms with patches of color rather than with hard, precise edges.*

Titian's Enduring Fame

All the important people of his day were eager to have their portraits painted by Titian. Titian's patrons included Lucrezia Borgia, the Duchess of Farrara; Pope Paul III; and the Emperor Charles V, who made Titian a knight and a count. According to Vasari, there was hardly a noble of high rank, scarcely a prince or lady of great name, whose portrait was not painted by Titian. See **Figure 18.5** for a portrait of the young son and heir of Charles V, Philip II.

As a result of his wealthy patrons, Titian lived like a prince, traveling far and wide to complete his commissions, accompanied by numerous servants, admirers, and students. In his lifetime he became nearly as famous as the legendary Michelangelo, and his fame has not lessened over the centuries.

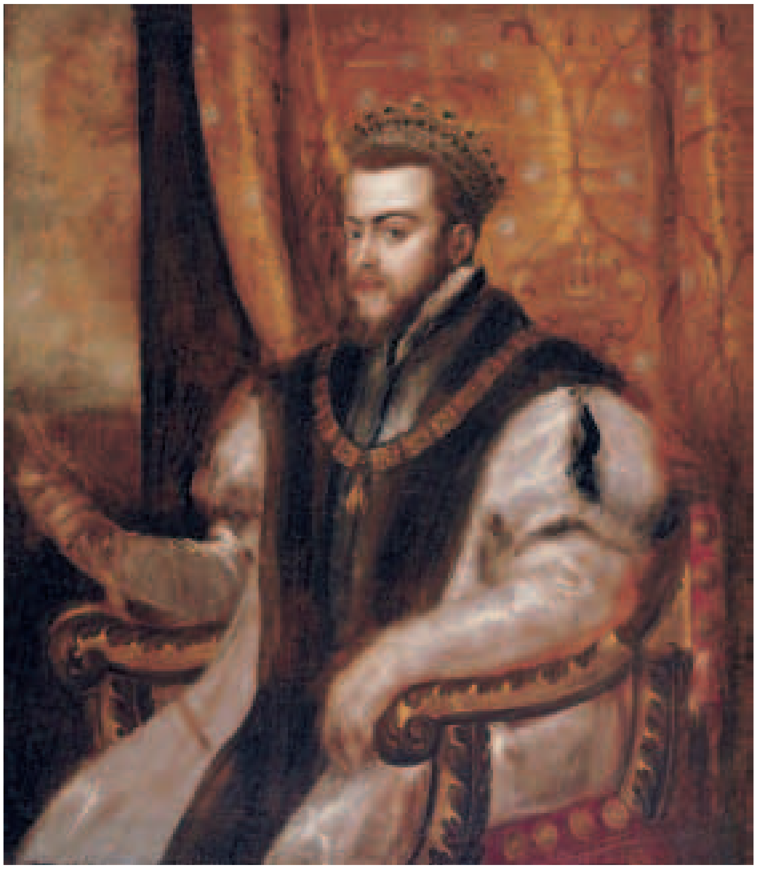


FIGURE 18.5 Titian's painterly technique is visible in this full-scale oil sketch of Spanish king Phillip II. **Where in the painting is this technique most recognizable?**

Titian. *Portrait of Philip II.* c. 1549–51. Oil on canvas. 106.4 × 91.1 cm (42 × 35⅞″). Cincinnati Art Museum, Cincinnati, Ohio. Bequest of Mary M. Emery.

LESSON ONE REVIEW

Reviewing Art Facts

1. **Recall** Venetian artists used color, light, and texture from Byzantine styles in their work. What did they incorporate from Renaissance art?
2. **Identify** What were Giorgione's most important contributions to painting?
3. **Describe** What characterizes the figures in Titian's *Entombment* (Figure 18.3, page 398)?
4. **Explain** List three ways Titian conveyed the power of Doge Andrea Gritti in his portrait of the ruler.

Sharpening Your Skills

Creating Shadow Effects Titian used Michelangelo's sculpted hand of Moses as inspiration for his painting of the hand of Doge Andrea Gritti (Figures 18.4a and 18.4b). Titian also used the powerful vehicle of light and shadow to model the painted hand and make it appear three-dimensional.

Activity Using charcoal, pastels, or soft pencil, create a drawing of your own hand that uses all the methods used by Titian. Notice that there is no distinct line around the hand in Titian's painting Try making the use of light and shadow more important than the use of line in your drawing.

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Visit art.glencoe.com for study tools and review activities.

Mannerism

Vocabulary

- Mannerism
- Protestant Reformation

Artists to Meet

- Parmigianino
- Tintoretto
- El Greco

Discover

After completing this chapter, you will be able to:

- Explain what Mannerism is and why it developed.
- Identify Mannerist characteristics in the works of Parmigianino, Tintoretto, and El Greco.
- Discuss the attitude of the Church toward the works of Mannerist artists.

Artists such as Giorgione and Titian made Venice a great art center that rivaled and then surpassed Florence and Rome. In Rome, artists were challenged to find new avenues of expression in the vacuum left by the passing of Leonardo, Michelangelo, and Raphael while facing a world filled with increasing unrest and uncertainty. It was that unrest and uncertainty that contributed to a style of art known as Mannerism.

Mannerism

Today, **Mannerism** is considered *a deliberate revolt by artists against the goals of the Renaissance.* Why would Mannerist artists turn against the art of the Renaissance? To answer this question, you must compare the Italy in which the Renaissance masters lived with the Italy in which Mannerist artists lived.

Cultural Influences

When Raphael painted the *Alba Madonna* around 1510, Italy was at peace and the Church was the unchallenged seat of authority. It was a period of confidence and hope, and this was reflected in the artworks that were created. Artists such as Raphael produced works that were carefully thought out, balanced, and soothing.

Then, within the span of a few decades, the religious unity of Western Christendom was shattered. The **Protestant Reformation,** *a movement in which a group of Christians led by Martin Luther left the Church in revolt to form their own religion,* began in 1517. This movement, along with the French invasion of Italy in 1524 and the French defeat of Rome in 1527, brought about an era of tension and disorder. It was in this setting that Mannerist art was born and matured.

Where the art of the Renaissance tried to achieve balance, Mannerism preferred imbalance. The calm order found in works such as the *Alba Madonna* (Figure 16.24, page 373) was replaced by a restlessness. Mannerism was a nervous art, created to mirror a world filled with confusion. Its artists painted the human figure in impossible poses and with unreal proportions. Mannerist artists preferred figures that were slender, elegant, and graceful. Gradually, these figures began to look less natural and more supernatural.

Parmigianino (1503–1540)

The Mannerist style is evident in the work of Francesco Mazzola, called Parmigianino (par-mih-jah-**nee**-noh), who was among the first generation of Mannerists in Rome.

The Madonna with the Long Neck

FIGURE 18.6

Parmigianino studied the works of other painters and developed his own personal art style. His best-known work is *The Madonna with the Long Neck* **(Figure 18.6).**

Description and Analysis

A description of this painting raises a number of disturbing questions. For example, is this an interior or an exterior setting? It is difficult to say for certain because the drapery at the left and the columns at the right suggest a background that is both interior and exterior.

The figure of the Madonna is also unusual. She is enormous and towers over the other figures in the picture, even though she is seated and they are standing. She looks as if she is about to stand; the baby already seems to be slipping from his mother's lap. Curiously, the mother shows no concern. Her eyes remain half-closed, and she continues to look content and quite pleased with herself.

The Christ child looks lifeless; his flesh is pale and rubbery, and his proportions are unnatural. His neck is concealed by the Madonna's left hand and his head looks as if it is not attached to the body.

Crowding in tightly at the left side of the picture are a number of figures who have come to admire and worship the Christ child. They pay little attention, however. Instead, they look about in all directions—one even stares out of the picture directly at you. Within that group, notice the leg in the left corner. To whom does this leg belong?

The foreground space occupied by the Madonna and other figures is crowded; everyone seems jammed together here. When your gaze moves to the right side of the picture, you plunge into a deep background. Notice the small figure of a man reading from a scroll. The size of this man indicates that he is far back in space, but there is no way of determining the distance between him and the foreground figures. Who is this man and what is he doing? It is impossible to know, since the artist gives no clues to his identity.

Interpretation

The questions continue as you move on to interpretation of the work. Is it just an accident that the Christ child looks lifeless, or that his arms are outstretched in the same position he would take later on the cross? Could the mother be a symbol of the Church? If so, why does she seem unconcerned that her child is slipping from her grasp? Why are all those people crowding in at the left—and apparently not even noticing the child?

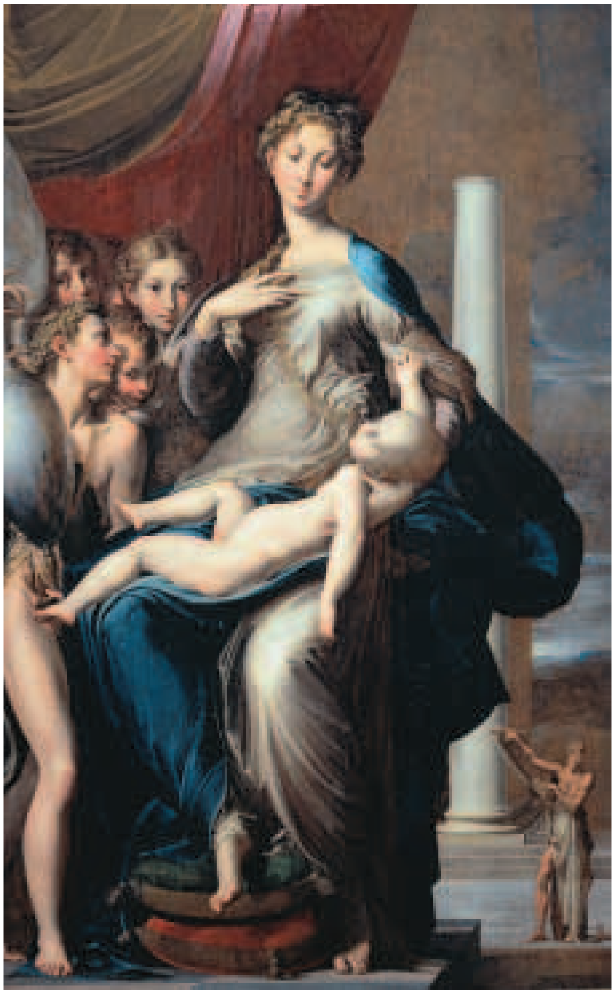

FIGURE 18.6 This painting is an early example of the Mannerist style, which was intended to reflect the instability and tensions of European life. **Point out specific ways in which the figures of the Madonna and the baby are distorted.**

Parmigianino. *The Madonna with the Long Neck*. c. 1535. Oil on panel. 220 × 130 cm (85 × 52″). Galleria degli Uffizi, Florence, Italy.

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What is Parmigianino trying to say? Could he be criticizing the Church and the people for their growing worldliness? Was he trying to say that they were becoming so concerned with their own well-being that they had forgotten the sacrifices made for them by Christ?

Parmigianino's painting raises a great many questions and offers few answers. No doubt that is exactly what it was intended to do.

Tintoretto (1518–1594)

Mannerism established itself later in Venice than in other parts of Italy. The best-known Venetian artist to work in this style was Tintoretto (tin-toh-**reh**-toh). Tintoretto's real name was Jacopo Robusti, but he was the son of a dyer and he became known as "Tintoretto," the Italian word for "little dyer." He was able to combine the goals of Mannerism with a Venetian love of color. His style featured quick, short brushstrokes and a dramatic use of light.

Presentation of the Virgin

FIGURE 18.7

In Tintoretto's painting *Presentation of the Virgin* **(Figure 18.7)**, you can see the qualities that make it a Mannerist work. Among these are the elongated figures with their dramatic gestures, the odd perspective, and the strange, uneven light that touches some parts of the picture and leaves other parts in deep shadow.

Almost everyone in the picture is watching the young Mary as she climbs solemnly up the stairs to the temple. The woman in the foreground points to the small figure of Mary silhouetted against a blue sky. Without that gesture you might not notice her at all. Mary may be the most important person in the picture, but Tintoretto made her look small and unimportant. The viewer becomes actively involved in finding her and is led to her with visual clues.

Tintoretto wanted to do more than just describe another event in the life of the Virgin. He tried to engage the viewer and capture the excitement of that event. He wanted you to feel as though you were actually there, on the stairs to the temple.

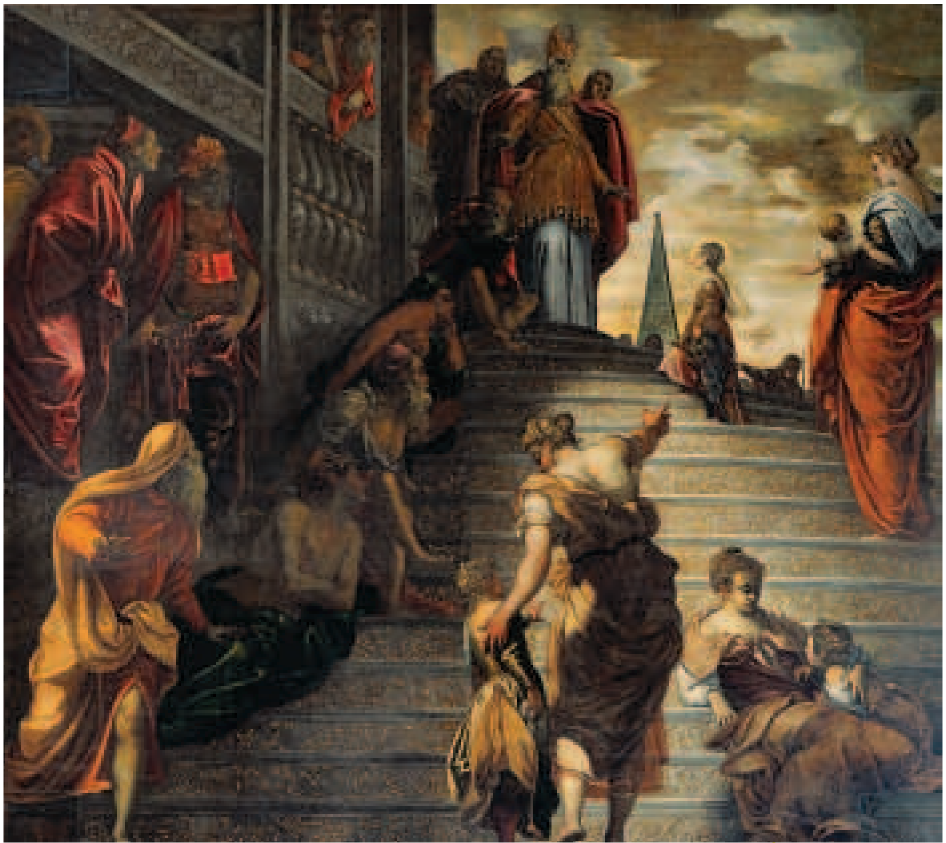


FIGURE 18.7 Mary, the main character in this picture, is the small figure near the top of the stairs. **How does Tintoretto draw the viewer's attention to that small figure? Do all the figures exhibit an interest in what is happening? If not, how does this make you feel?**

Tintoretto. *Presentation of the Virgin.* c. 1550. Oil on canvas. 4.3 × 4.8 m (14′1″ × 15′9″). Church of Santa Maria dell' Orto, Venice, Italy.

CONTENTS

El Greco (1541–1614)

Highly emotional religious pictures by Mannerists like Tintoretto were welcomed by the Church during this troubled period. The Church was placing a renewed emphasis on the spiritual in order to counter the Reformation.

Art could aid this effort by working on the emotions of the people, reminding them that heaven awaited those who followed the Church's teachings. Nowhere was this more evident than in Spain. There you will find the last and most remarkable of the Mannerist artists, El Greco (el **greh**-koh). El Greco was born on the Greek island of Crete and christened Domeniko Theotocopoulos. He received the nickname El Greco (the Greek) after settling in Toledo, Spain in 1577.

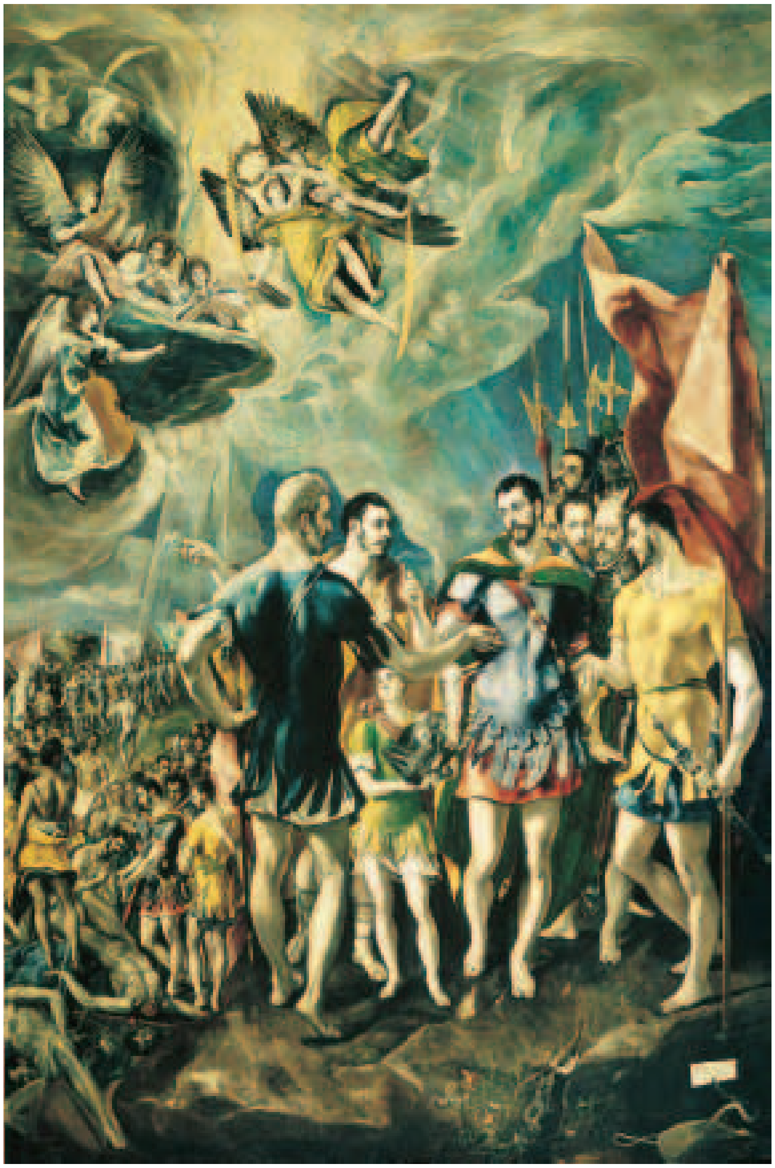


FIGURE 18.8 El Greco's elongated treatment of the human figure may have been inspired by Tintoretto, and his use of light and dark contrasts to heighten drama may have been learned from Titian. **Point out specific qualities in this work that may represent the influences of Tintoretto and Titian.**

El Greco. *The Martyrdom of St. Maurice and the Theban Legion.* 1580. Oil on canvas. 4.4 × 3m (14′6″ × 9′10″). The Escorial, near Madrid, Spain.

The Martyrdom of St. Maurice and the Theban Legion

FIGURE 18.8

In 1580, El Greco was commissioned to paint two pictures for King Philip II of Spain. One of these, *The Martyrdom of St. Maurice and the Theban Legion* **(Figure 18.8),** so displeased the king that he refused to have it hung in his palace. Today that painting is regarded as one of El Greco's greatest works.

The painting depicts the fate of Maurice and his soldiers, who were loyal subjects of the pagan Roman emperor and faithful Christians. When the emperor ordered everyone in the army to worship the Roman gods or face execution, Maurice and his soldiers chose death.

El Greco blends the three parts of this story into a single scene. In the foreground, Maurice is seen explaining the situation to his officers. Farther back, he and one of his officers are shown watching their men being beheaded. They calmly offer encouragement, knowing that they will soon face the same end. At the top of the picture, the heavens open up and a group of angels prepares to greet the heroes with the laurels of martyrdom.

The Burial of Count Orgaz

FIGURE 18.9

Disappointed after his experience with Philip, El Greco went to Toledo, where he spent the rest of his life. There the Church of St. Tomé hired him to paint the burial of a man who had died 200 years earlier. The huge painting, entitled *The Burial of Count Orgaz* **(Figure 18.9),** took two years to complete; El Greco considered it his greatest work.

The Count of Orgaz was a deeply religious man who commanded his subjects to contribute money, cattle, wine, firewood, and chickens to St. Tomé each year. When the count died, so it was said, St. Stephen and St. Augustine came down from heaven and placed the count in his tomb with their own hands.

The villagers of Orgaz continued to pay their annual tribute to St. Tomé for generations. Eventually, however, they felt that they had done enough and stopped. Officials at St. Tomé protested, and a church trial was held. After all the testimony was heard, it was decided that the villagers should continue making their payments. El Greco's painting of the count's funeral was meant to remind the villagers of their eternal debt to St. Tomé. In his contract, El Greco was instructed to show witnesses to the miracle, a priest saying Mass, and heaven opened in glory.

You will discover a great deal when you study a complicated painting like *The Burial of Count Orgaz.* As a starting point, notice the young boy in the lower left of the painting who seems to introduce you to the scene. His pointed finger directs your attention to the richly dressed figures of the two saints, St. Stephen and St. Augustine. Together, the two saints lower the body of the count into

LOOKING Closely

THE USE OF AXIS AND CONTOUR LINES

With the aid of axis and contour lines, El Greco takes you on a journey from the bottom of the painting to the top.

- **Examine.** A horizontal axis line made up of the heads of the witnesses divides the painting into two parts, heaven and earth.
- **Inspect.** The two parts are united by another axis line that begins at the right shoulder of St. Stephen. Tracing this line, you find that it passes down the arm of the saint and through the arched body of the count. It continues to curve upward through the body of St. Augustine to the wing of the angel and on to the soul of the dead count.
- **Identify.** The contour lines of the clouds at either side of the angel guide your eye even higher to the figure of Christ.

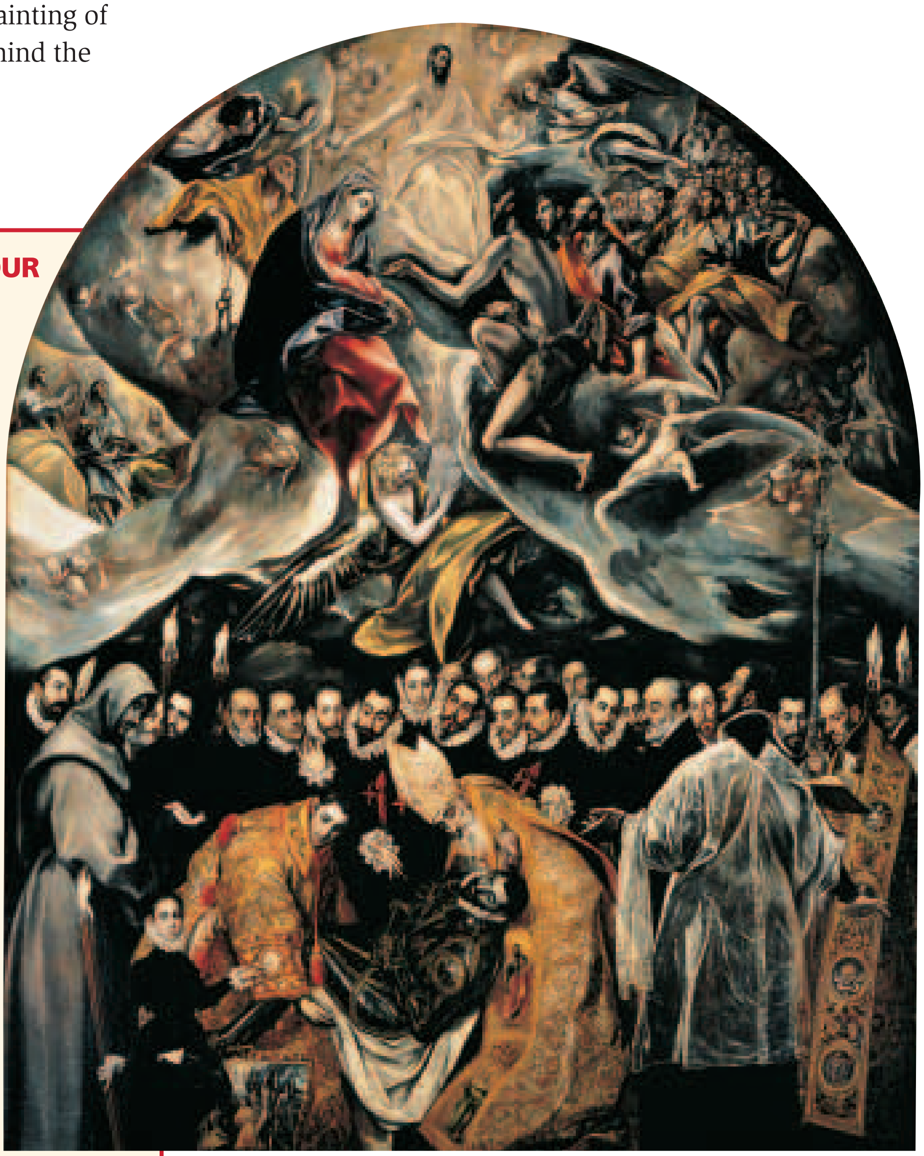


FIGURE 18.9 El Greco. *The Burial of Count Orgaz.* 1586. Oil on canvas. 4.9 × 3.7 m (16 × 12′). Church of St. Tomé, Toledo, Spain.

his grave. His lifeless pose and pale color show that the count is dead. The gaze of this priest leads your eye to a winged angel, who carries the soul of the dead count. The clouds part, giving the angel a clear path to the figure of Christ, seated in judgment at the top of the painting. Saints and angels have gathered before Christ to ask that the count's soul be allowed to join them in heaven.

El Greco may have painted his own self-portrait in this work **(Figure 18.10).** He may be the central figure here, looking out directly at the viewer. Details about El Greco's life are sketchy. In addition to including his self-portrait in this work, some people think that the woman, shown as the Virgin, may have been his wife. That is uncertain, although it is quite likely that the boy in the picture is his son. On a paper sticking out of the boy's pocket, El Greco has painted his son's birthdate.

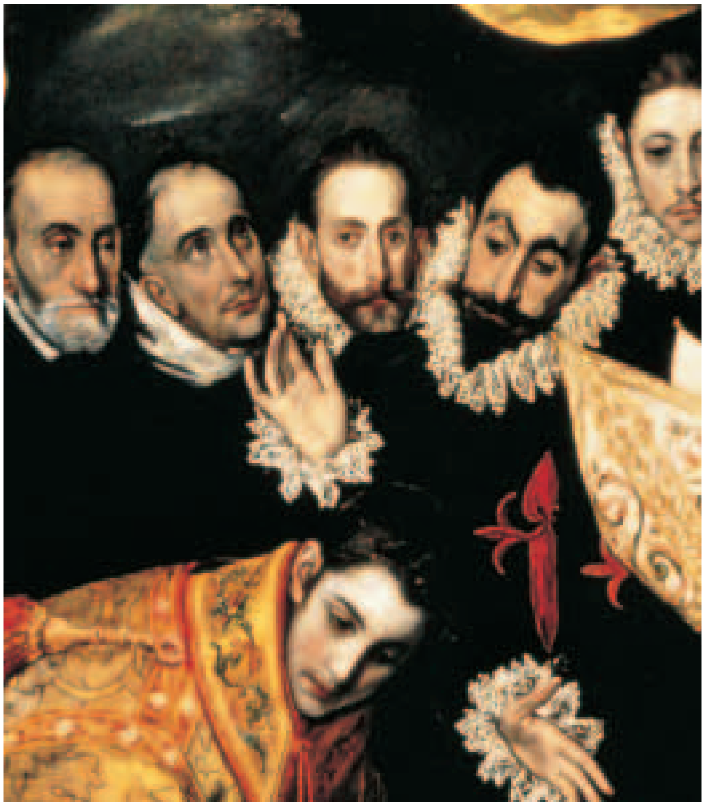


FIGURE 18.10 El Greco. *The Burial of Count Orgaz* (detail).

El Greco and Mannerism

El Greco carried Mannerist ideas as far as they could go. His intense emotionalism and strong sense of movement could not be imitated or developed further. Thus, the final chapter in the development of the Mannerist style was written in Spain. In Italy, the new Baroque style was already developing, and in northern Europe, conflicts arose between Late Gothic and Italian Renaissance styles.

LESSON TWO REVIEW

Reviewing Art Facts

1. **Explain** Why did Mannerist artists seek imbalance and restlessness in their work?
2. **Recall** Why did the Church welcome the highly emotional religious pictures created by Mannerist artists?
3. **Describe** List three ways Mannerist artists distorted reality in their works.
4. **Describe** Select one of the Mannerist paintings in this chapter and list at least four events taking place simultaneously.

Sharpening Your Skills

Creating Digital Images The Mannerists created a style of art that rebelled against the calmness of the Renaissance works. They deliberately represented the human figure in impossible poses and almost grotesque proportions that mirrored the confusion of the time.

Activity Pay careful attention to the distortion of the figures in Mannerist works in the text. Using a digital camera, take several images of groups of people around you at school or in your community. Create your own "Mannerist" painting using a computer image-manipulation program. Print your work and create a class display.

The Art of Northern Europe

Vocabulary
- parable

Artists to Meet
- Matthias Grünewald
- Albrecht Dürer
- Hieronymus Bosch
- Pieter Bruegel
- Hans Holbein

Discover

After completing this chapter, you will be able to:
- Identify the two painting styles favored by northern European artists in the sixteenth century.
- Discuss the styles and works of Matthias Grünewald, Albrecht Dürer, Hieronymus Bosch, Pieter Bruegel, and Hans Holbein.

During the fifteenth century, most of the artists north of the Alps remained indifferent to the advances made by the Italian Renaissance. Since the time of Jan van Eyck, they had looked to Flanders and not to Italy for leadership. This changed at the start of the next century, however. Artists began to make independent journeys to Italy and other countries. Eventually, the lure of Italian art became so strong that a trip to Italy to study the great Renaissance masters was considered essential for artists in training.

The Spread of the Renaissance Style

The spread of the Renaissance style across western Europe was further aided by powerful monarchs with a thirst for art. These monarchs invited well-known artists to come and work in their courts. As Italian artists moved throughout western Europe, and as other European artists visited Italy, ideas about artistic styles were shared and revised.

Early in the sixteenth century, a conflict of styles developed between Northern artists who remained faithful to the style of the Late Gothic period and those who favored adopting Italian Renaissance ideas as quickly as possible. This conflict continued until the Renaissance point of view triumphed later in the century.

Matthias Grünewald (c. 1480–1528)

A comparison of the works of two great Northern painters of that time, Matthias Grünewald (muh-**tee**-uhs **groon**-eh-vahlt) and Albrecht Dürer (**ahl**-brekt **dur**-er), brings this conflict of styles into focus. Both these German artists felt the influence of the Italian Renaissance. They understood the rules of perspective and could paint figures that looked solid and real.

Matthias Grünewald, however, continued to show a preference for the dreams and visions of Gothic art. He used Renaissance ideas only to make his pictures of these dreams and visions more vivid and powerful.

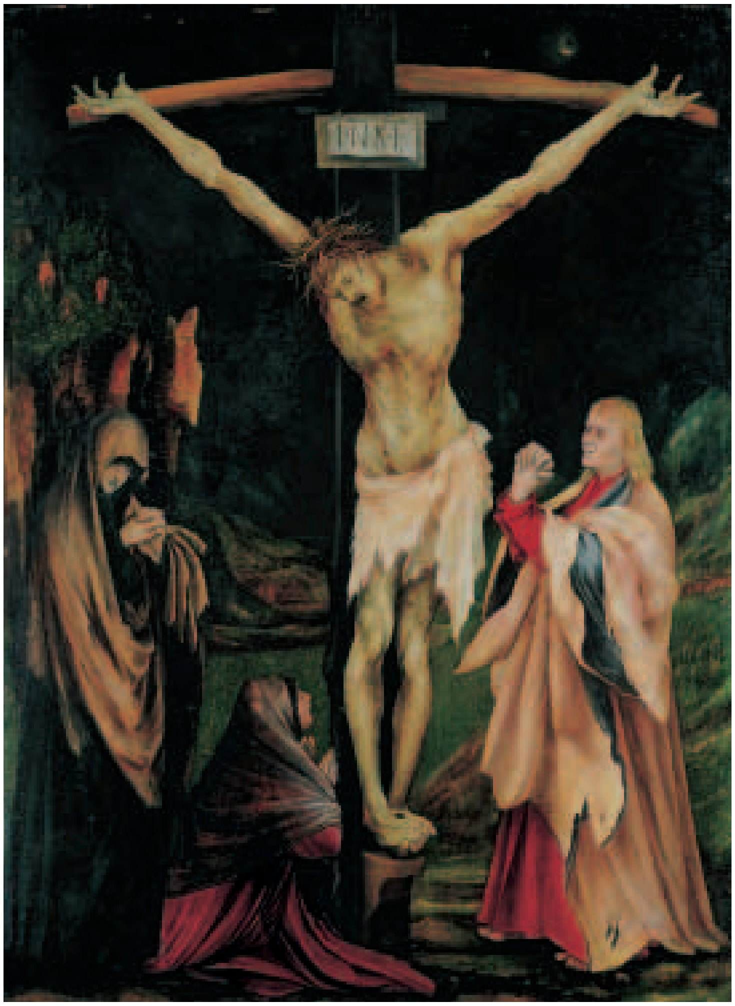
The Small Crucifixion

FIGURE 18.11

In his painting *The Small Crucifixion* (**Figure 18.11,** page 408), Grünewald created a powerful version of this Christian subject. Like earlier Medieval artists his aim was to provide a visual sermon.

Grünewald's sermon forcefully describes Christ's agony and death. It spares none of the brutal details that Italian artists preferred to avoid. The pale yellow of Christ's body is the color of a corpse. The cold, black sky behind the figures is a dark curtain against which the tragic scene is played, emphasizing the people in the foreground with its contrasting value and hue.

Attention is focused on the central figure of Christ. The ragged edge of his cloth garment repeats and emphasizes the savage marks of the wounds covering his body. His fingers twist and turn in the final agony of death. Like everything else in the work—color, design, brushwork—this contributes to an expression of intense pain and sorrow. The calm balance of the Renaissance has been rejected. Instead you see a representation of the Crucifixion that seeks to seize and hold your emotions.



■ **FIGURE 18.11** This work depicts the intense agony and sorrow of the Crucifixion. **Identify specific details that contribute to the emotional impact of this painting.**

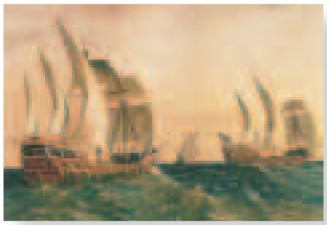
Matthias Grünewald. *The Small Crucifixion.* c. 1511–20. Oil on wood. 61.3 × 46 cm (24⅛ × 18⅛″). National Gallery of Art, Washington, D.C. Board of Trustees, Samuel H. Kress Collection.

TIME&PLACE CONNECTIONS

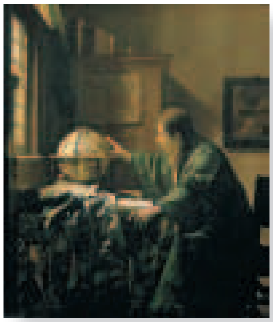
c. 1500 1600

Sixteenth-Century Europe

SAILING SHIPS. Advances in shipbuilding gave explorers better vessels for travel to distant shores. The caraval, shown here, allowed for cargo storage and had room for weapons. This ship could navigate in shallow waters to make landing easier.



STUDY OF ASTRONOMY. Three hundred years before people actually traveled in space, astronomers were seeking answers to mysteries of the solar system. Jan Vermeer painted this astronomer poring over his charts.



See more Time & Place events on the Time Line, page H11 in your *Art Handbook*

ACTIVITY **Writing.** You are a writer of historical fiction. Create the first page of an adventure novel set in the sixteenth century. Incorporate the objects on this page into your description of the setting and the thoughts of the main character.

Albrecht Dürer

(1471–1528)

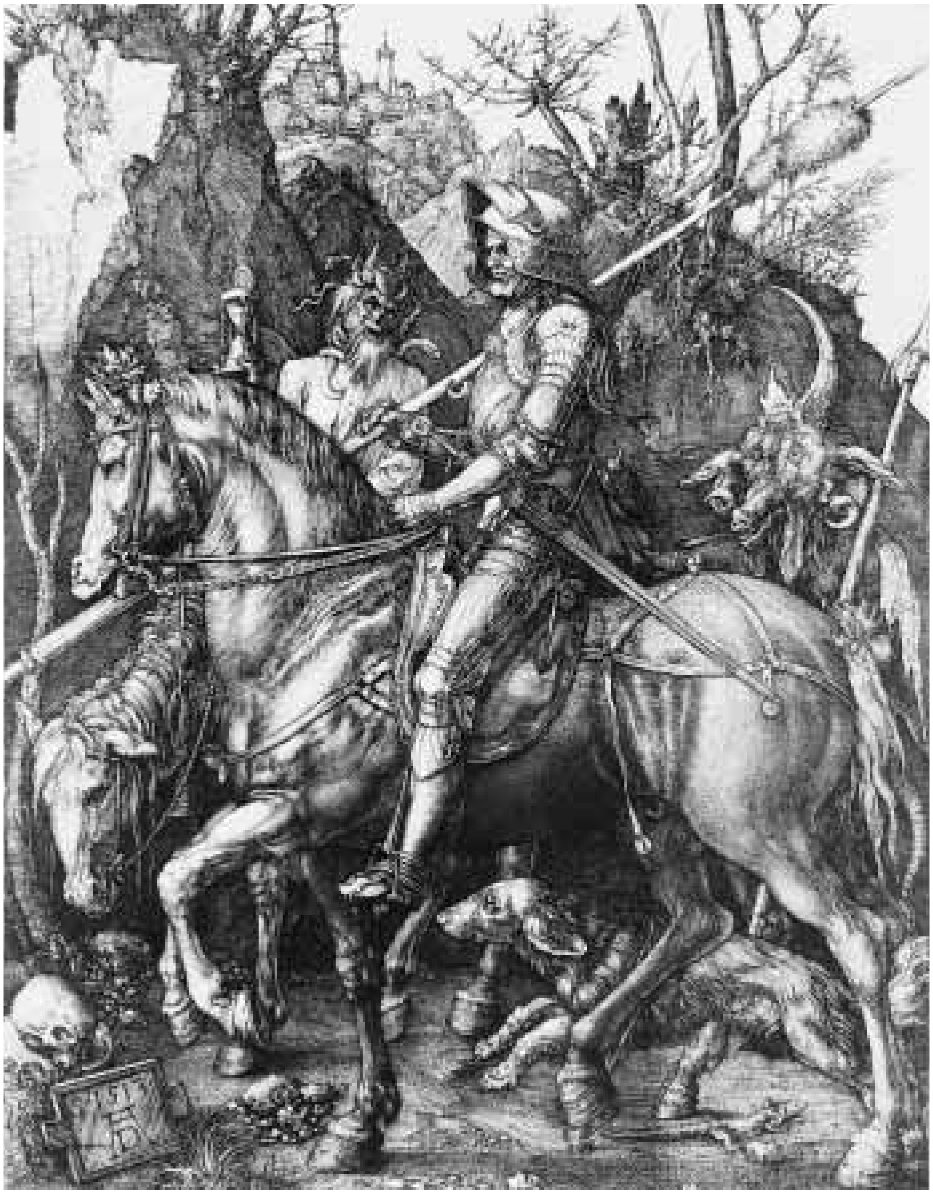
Almost every German artist at this time followed the same course as Grünewald. Only Albrecht Dürer turned away from the Gothic style to embrace the Renaissance.

After a trip to Italy, Dürer made up his mind to make the new Renaissance style his own. He studied perspective and the theory of proportions in order to capture the beauty and balance found in Italian painting. Then he applied what he learned to his own art.

Knight, Death, and the Devil

■ **FIGURE 18.12**

Dürer's studies enabled him to pick out the most interesting and impressive features of the Italian Renaissance style and combine them with his own ideas. In his engraving entitled *Knight, Death, and the Devil* **(Figure 18.12)**, the horse and rider exhibit the calmness and the solid, round form of Italian painting.



■ **FIGURE 18.12** Dürer selected certain features of the Italian Renaissance style and combined them with his own ideas to create his own personal style. **Point to features in this work that show how Dürer was influenced by the Italian Renaissance.**

Albrecht Dürer. *Knight, Death, and the Devil.* 1513. Engraving. 24.6 × 19 cm (9⅝ × 7½″). Staedelsches Kunstinstitut, Frankfurt, Germany.

Dürer's Use of Symbolism

The figures representing death and the devil, however, are reminders of the strange creatures found in Northern Gothic paintings. The brave Christian soldier is shown riding along the road of faith toward the heavenly Jerusalem, seen at the top of the work. The knight's dog, the symbol of loyalty, gallantly follows its master. The knight is plagued by a hideous horseman representing death, who threatens to cut him off before his journey is complete. Behind lurks the devil, hoping the knight will lose his courage and decide to turn back. However, the knight rides bravely forward, never turning from the Christian path, no matter how frightening the dangers along the way.

Hieronymus Bosch

(1450–1516)

One of the most interesting artists of the late fifteenth and early sixteenth centuries was the Flemish painter Hieronymus Bosch (heer-**ahn**-ni-mus **bosh**). Bosch's paintings, like those of the Italian Mannerists, mirrored the growing fears and tensions of the people during that uneasy period.

An Era of Religious Conflict

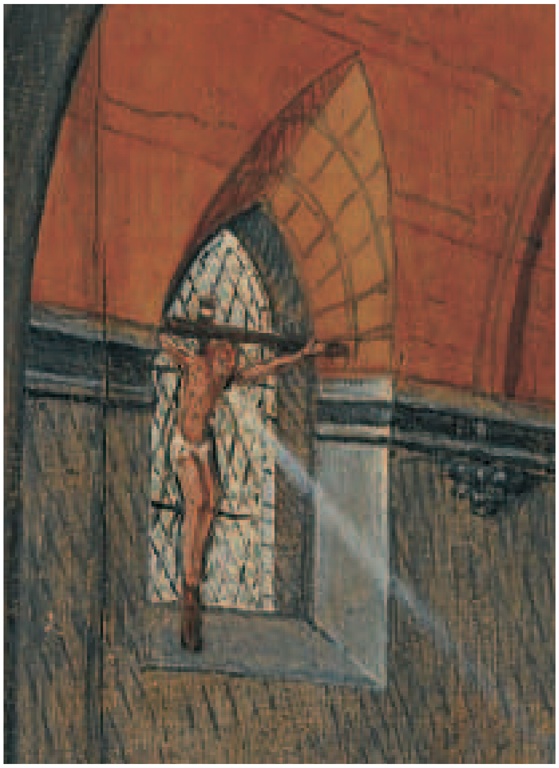
Many felt that the increasing religious conflicts were a sign that the evil in the world had reached new heights. It was only a matter of time, they felt, before an angry God would punish them all. This religious and moral climate gave artists subject matter for their works of art.

Bosch's Mysterious Symbols

Bosch's pictures were meant to be viewed in two ways—as stories and as symbolic messages. His stories clearly focused on the subject of good and evil. The meanings of many of his symbols have been forgotten over the years. Many probably came from magical beliefs, astrology, and the different religious cults that were popular in his day.

Even though his paintings are often frightening or difficult to understand, they are not without traces of humor. Bosch often pictured the devil as a fool or a clown rather than as the sinister Prince of Darkness.

DETAIL:
Crucifix that the miser looks upon.



Death and the Miser

FIGURE 18.13

Bosch's skills as a storyteller, as well as his sense of humor, are evident in his painting *Death and the Miser* **(Figure 18.13).** He uses the picture to tell you that no matter how evil a man has been during his life, he can be saved if he asks for forgiveness before dying.

An old miser is shown on his sickbed as a figure representing death enters the room and prepares to strike. Even at this final moment, the miser is torn between good and evil. An angel points to a crucifix in the window and urges the miser to place his trust in the Lord. At the same time, a devil tempts him with a bag of money. The miser seems about to look up at the crucifix (detail of Figure 18.13), although his hand reaches out for the money at the same time.

At the bottom of the picture is a scene from an earlier period in the miser's life. Here, too, Bosch shows that the miser cannot decide between good and evil. The man fingers a rosary in one hand, but adds to his hoard of money with the other.

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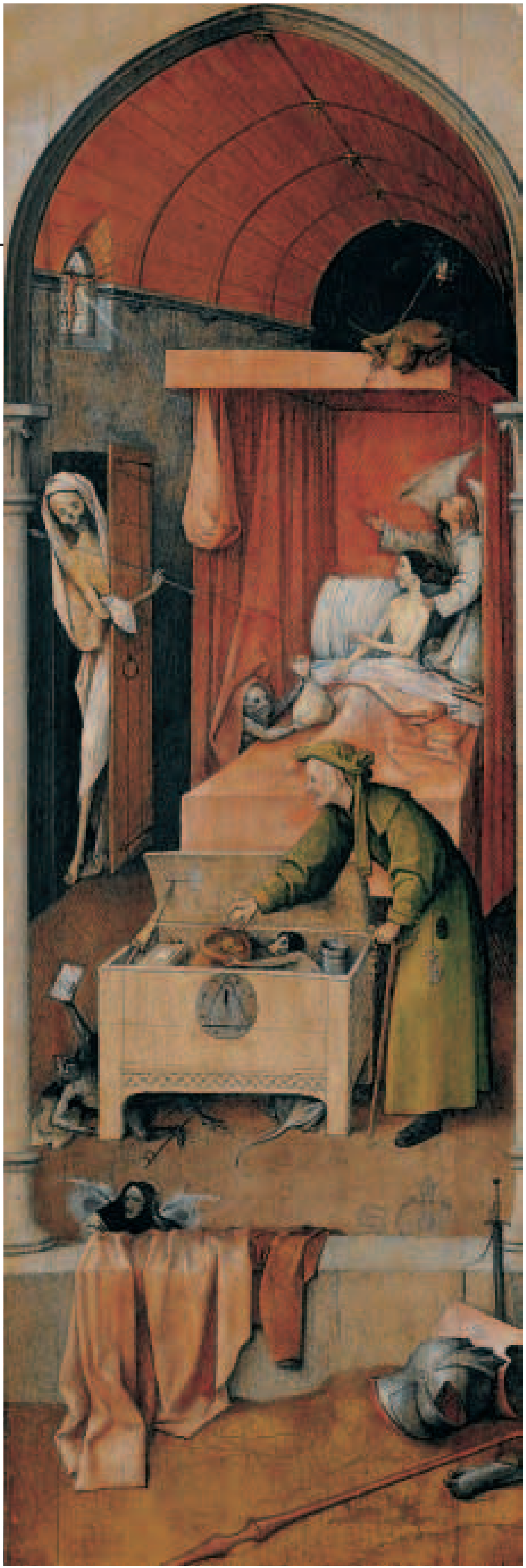


FIGURE 18.13 This picture tells a story but does not give it an ending—the man in the bed has to make an important decision. **Which figures help you understand the miser's dilemma? Why must the miser make his decision immediately rather than taking time to think it over?**

Hieronymus Bosch. *Death and the Miser.* c. 1485–90. Oil on panel. 93 × 31 cm (36⅝ × 12³⁄₁₆″). National Gallery of Art, Washington, D.C. Board of Trustees, Samuel H. Kress Collection.

Pieter Bruegel (1525–1569)

Bosch's unique art style did not end with his death in 1516. Forty years later, a Flemish artist named Pieter Bruegel the Elder (**pee**-ter **broi**-gl) turned away from the landscapes he had been painting to create pictures that owe a great deal to Bosch's influence.

The Parable of the Blind

FIGURE 18.14

Bruegel's work *The Parable of the Blind* (**Figure 18.14,** page 412) shows five blind beggars walking in a line. The sixth—their leader—has stumbled and is falling over the bank of a ditch, and the others are destined to follow. Like Bosch's work, Bruegel's painting can be seen as a **parable,** *a story that contains a symbolic message.* It illustrates this proverb: "And if the blind lead the blind, both shall fall into a ditch."

His concern for detail ties Bruegel more firmly to Jan van Eyck and other Flemish painters than to any Italian Renaissance artist (**Figure 18.1,** page 394). Also, Bruegel used symbolism much as the medieval artist did in illustrating stories from the Bible. His blind men are symbols painted with accurate details to give them a more lifelike appearance.

Symbolism in Sixteenth-Century Art

Bruegel's beggars follow a road leading to eternal suffering rather than the road leading to salvation. In their blindness they stumble past the distant church, cleverly framed by trees and the outstretched staff of one of the beggars.

1 The ditch they are about to tumble into could represent hell. It would represent the only possible end for those who allow themselves to be led down the path of wickedness.

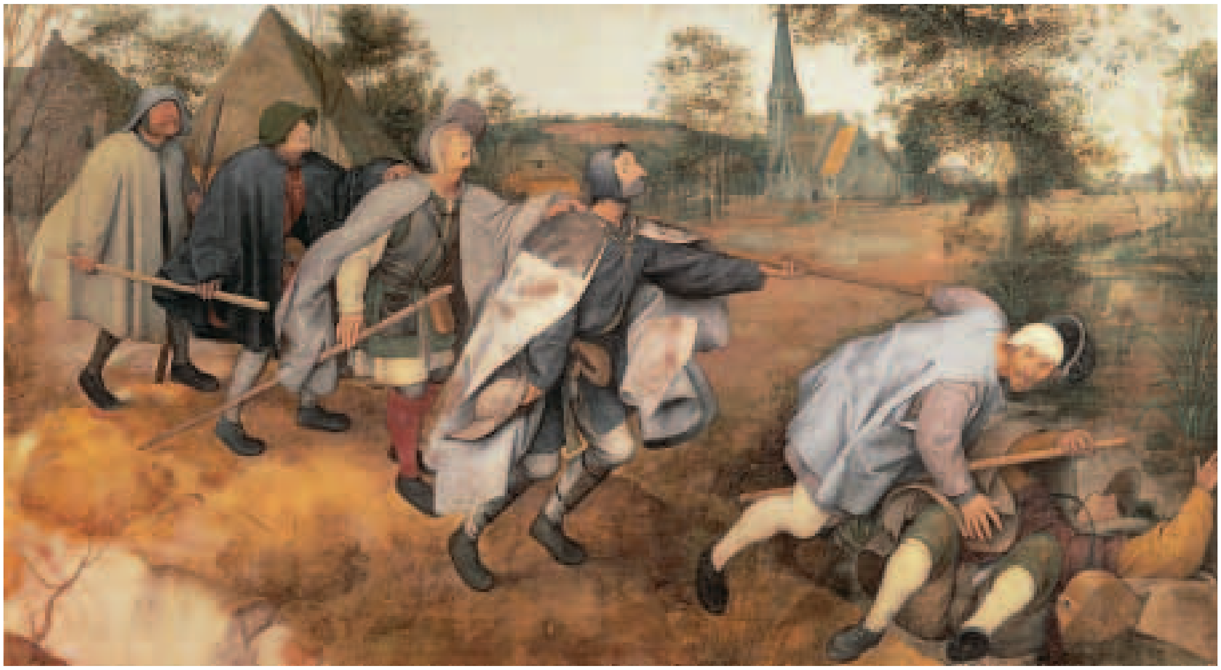
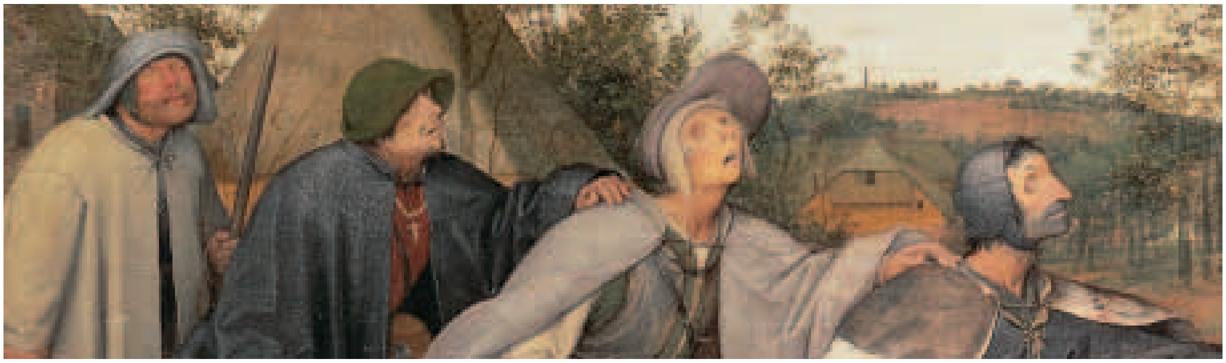


FIGURE 18.14

Pieter Bruegel. *The Parable of the Blind.* 1568. Tempera on canvas. 86 × 152 cm (34 × 60″). Museo Nazionale di Capodimonte, Naples, Italy.



2 Bruegel warns that anyone can be misled; even the blind man wearing a showy cross as proof of his piety is being led astray.

3 Bruegel demonstrates a keen sense for detail. A French physician once identified the symptoms of five different eye diseases on the faces of these beggars.

4 The faces of the figures show expressions that range from confusion (the man at the far left) to fear (the figures at the right).

Hans Holbein (1497–1543)

Several years after the deaths of Grünewald and Dürer, another German artist named Hans Holbein the Younger (hans **hole**-bine) left his native country to settle in England. Holbein hoped to escape from the strife of the Reformation. Known for his lifelike portraits, he became the court painter for King Henry VIII.

Edward VI as a Child

■ **FIGURE 18.15**

As a New Year's gift in 1539, Holbein presented Henry with a portrait of his 14-month-old son, Edward. The birth of this son had been widely acclaimed in England because the king finally had a male heir to the throne.

Holbein painted the young Edward in royal garments and placed a gold rattle in his hand **(Figure 18.15).** Even though the face and hands are childlike, Edward does not look like a young child. The artist probably wanted to impress Henry by showing the child's royal dignity rather than his infant charms.

The Latin verse below Edward's portrait asks him to follow the path of virtue and to be a good ruler. Unhappily, he had little opportunity to do either. Never healthy or strong, Edward died of tuberculosis when he was 16.

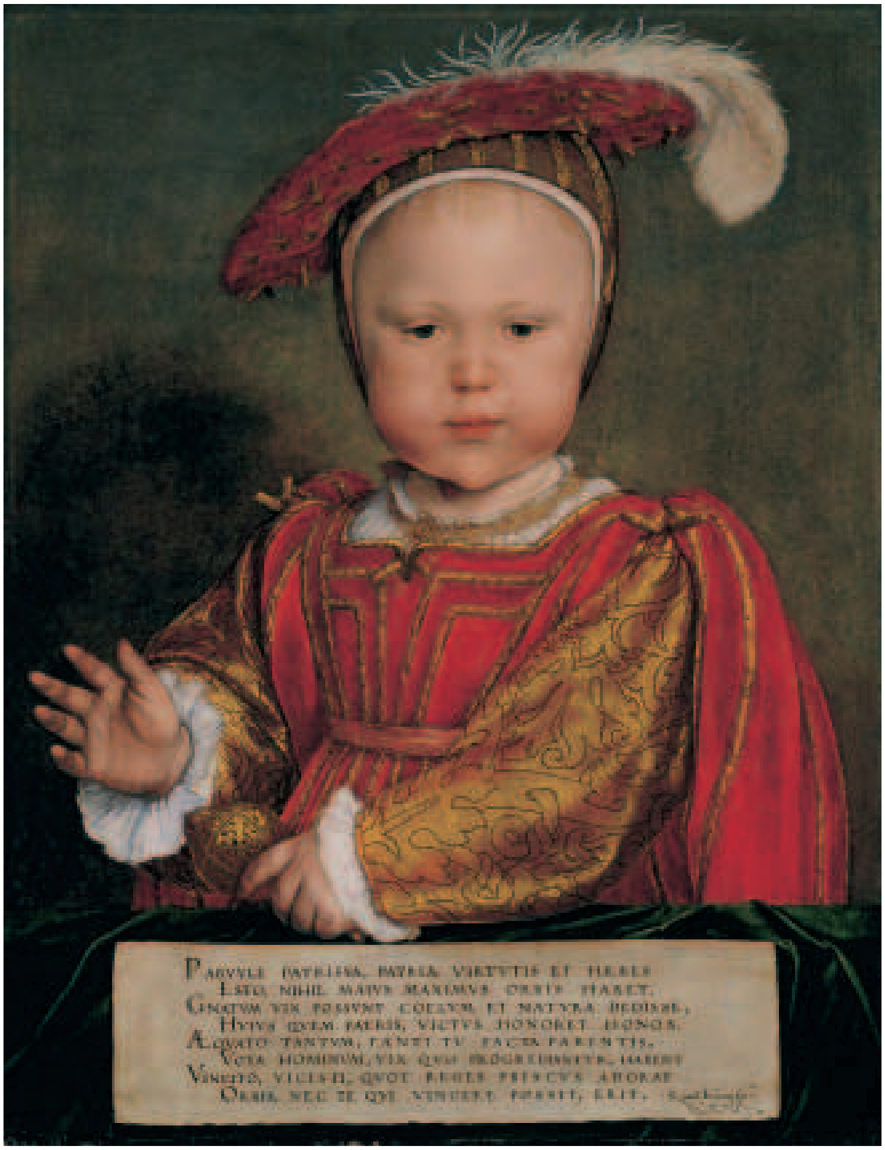
Anne of Cleves

■ **FIGURE 18.16**

The year after the painting of young Edward VI was completed, Henry VIII asked Holbein to paint a most unusual portrait (**Figure 18.16,** page 414). The king, who was looking for a new bride, had heard that Anne, the young daughter of the Duke of Cleves in Germany, was available. He decided to send a delegation to look her over. Included in this delegation was Holbein, who was to paint a portrait of Anne. Taking the artist aside, Henry confided, "I put more trust in your brush than in all the reports of my advisers."

Sir Thomas Cromwell, one of the king's most powerful ministers, was anxious to see a marriage between Anne and Henry for political reasons. Cromwell instructed Holbein that he must, without fail, bring back a most beautiful portrait of Lady Anne.

When Holbein met Anne in her castle in Germany, he found that she was good-natured, patient, and honest; unfortunately,



■ **FIGURE 18.15** Holbein painted this portrait as a gift for the child's father, King Henry VIII. **Identify the childlike features and the adult qualities in this portrait of the young prince.**

Hans Holbein, the Younger. *Edward VI as a Child.* c. 1538. Oil on panel. 56.8 × 44 cm (22⅜ × 17⅜″). National Gallery of Art, Washington, D.C. Board of Trustees, Andrew W. Mellon Collection.

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she was also dull, lifeless, and plain. This presented a problem for the artist. If he painted Anne to look beautiful, he would please Cromwell but risk the anger of the king. If he painted her plain, he would offend both Cromwell and the woman who might become queen.

Apparently Holbein decided to let his brush make the decision for him; he completed the portrait in less than one week. Returning to England, he showed the painting to Henry, who took one look at it and signed the marriage contract. Arrangements were soon under way for a marriage ceremony that would dazzle all of Europe.

When the king finally met Anne, he was stunned and enraged that the person did not match the portrait. Still, he was forced to go ahead with the wedding to ensure that Anne's father would remain England's ally. The marriage took place on January 6, 1540, and was legally dissolved on July 7 of the same year.

Surprisingly, Holbein suffered no ill effects for his part in the arrangements, although Henry chose his next two wives after close personal inspection. Holbein remained in Henry's good graces and had begun painting a portrait of the king when he fell victim to the plague. Holbein died in London in the fall of 1543.

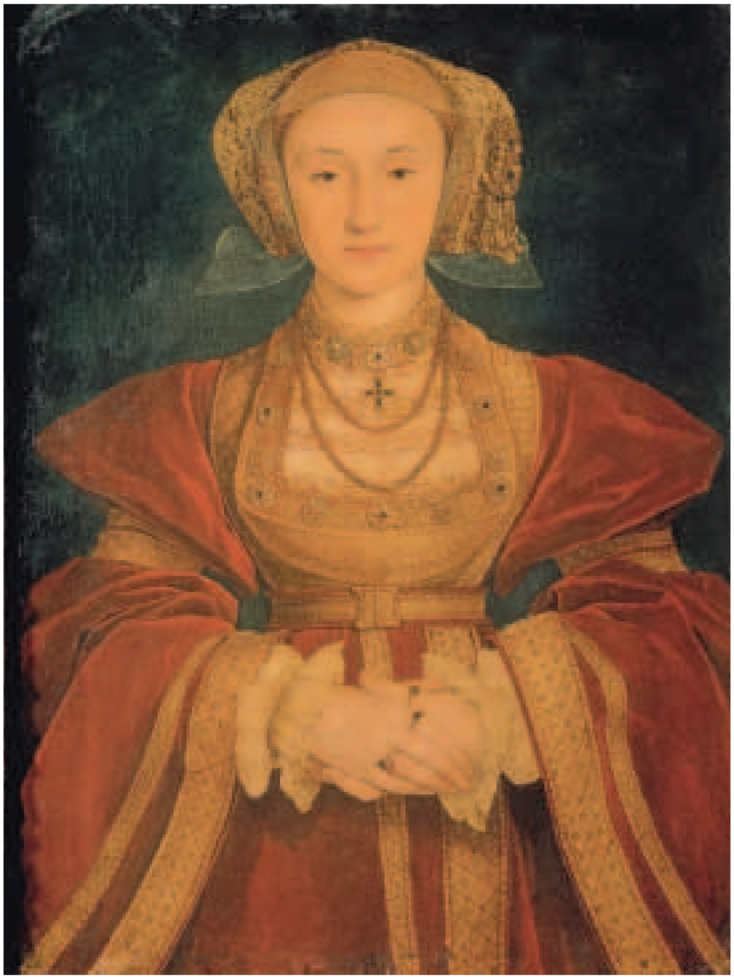

FIGURE 18.16 The different textures in this painting contribute to the elegant and lifelike appearance of the subject. **Who is the subject of this painting? How did this portrait change her life?**

Hans Holbein. *Anne of Cleves.* 1539. Tempera and oil on parchment. 65 × 48 cm (25⅝ × 18⅞″). The Louvre, Paris, France.

LESSON THREE REVIEW

Reviewing Art Facts

1. **Recall** Which German artist showed a preference for the dreams and visions favored by Gothic art?
2. **Recall** Which German artist turned away from the Gothic style to embrace the ideas of the Italian Renaissance?
3. **Explain** How were the paintings of Hieronymus Bosch similar to those of the Italian Mannerists?
4. **Describe** For what kind of painting was Hans Holbein best known?

Visual Arts Journal

Interpreting Meanings The Flemish painter Hieronymus Bosch produced paintings that mirrored the tense and uncertain times in which he lived. Bosch was a storyteller as well as an artist. Much of the meaning of the symbols in his work has been lost, but we can still see that the subject of good and evil was a strong part of his work.

Activity Imagine that you are a writer who has been chosen to interpret Hieronymus Bosch's strange work *Death and the Miser* (Figure18.13). Try to determine the meanings of the symbols and images in the work. Record your interpretation in story form in your Visual Arts Journal.

ART Online CONTENTS Visit art.glencoe.com for study tools and review activities.

STUDIO LESSON

Painting of a Bizarre Creature

Materials

- A length of colored yarn, about 10 inches long
- White drawing paper, 9 × 12 inches
- White glue
- Pencil
- Tempera or acrylic paint
- Brushes, mixing tray, and paint cloth
- Water container

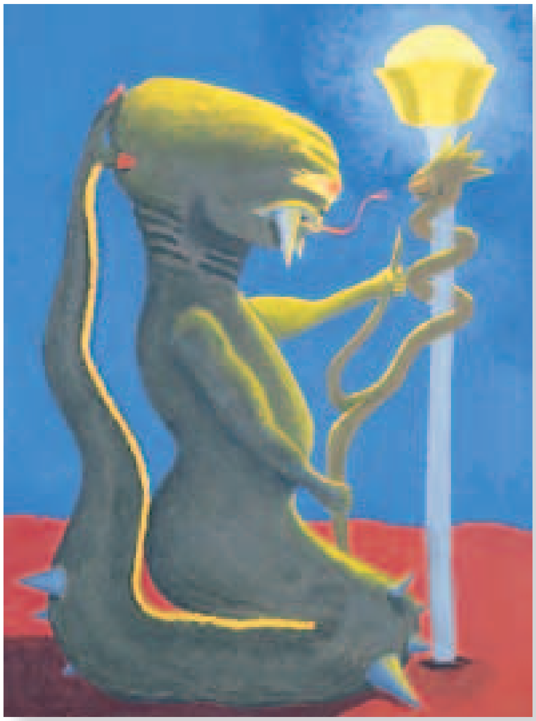

FIGURE 18.17 Student Work

Complete a highly imaginative tempera painting of a bizarre creature. Begin by manipulating a length of colored yarn on a sheet of paper. Use a variety of hues, intensities, and values obtained by mixing the three primary colors and white and black.

Inspiration

Did you notice the strange creatures lurking in the works of Dürer and Bosch (Figure 18.12, page 409 and Figure 18.13, page 411)? Which of these creatures did you find especially bizarre? Can you find earlier works illustrated in this book that may have influenced the two artists in creating these unusual creatures?

Process

1. Begin by experimenting with a length of yarn, dropping and manipulating it on a sheet of paper. Use your imagination to see this yarn line as the starting point for a drawing of a bizarre creature. The creature might have human or animal characteristics, or it could combine characteristics of both.
2. When you have a starting point for your drawing, glue the yarn in place. Use a pencil to continue this line at both ends to create your creature.
3. Paint your picture. Limit yourself to the three primary colors, but do not use any of these colors directly from the jar or tube. Instead, mix them to obtain a variety of hues and intensities. Add white and black to create a range of different values. Do not paint over the yarn line. Allow it to stand out clearly as the starting point in your picture.

Examining Your Work

Describe Does your painting feature a bizarre, highly imaginative creature? Point out and name the most unusual features of this creature.

Analyze Is the yarn line used to start your picture clearly visible? Does your painting include a variety of hues, intensities, and values?

Interpret How is the creature you created unusual? What feelings does it evoke in students viewing your picture for the first time? Were these the feelings you hoped to evoke?

Judge Evaluate your picture in terms of its design qualities. Is it successful? Then evaluate it in terms of its expressive qualities. What was the most difficult part of this studio experience?

ART Online For more studio lessons and student artworks, visit art.glencoe.com.

Saving Venice

A high-tech plan may keep the city's art treasures above water.

Venice, Italy, is a living museum. Its canals are lined with churches, palaces, and buildings designed by Renaissance architects including Jacopo Sansovina and Andrea Palladio. The Doge's Palace, home to Venice's rulers, was virtually rebuilt in the Renaissance style during the sixteenth century. More art treasures are found within the walls of these buildings. The Scuola Grande di San Rocco, for example, holds 54 paintings by Tintoretto. Works by Titian and Paolo Veronese are housed in the Gallerie dell'Accademica.

Its art-filled buildings and narrow stone-paved streets have long made Venice one of the world's most beloved places. Ten million people visit the island-city each year to visit the art of the past.

Unfortunately, one of the things that makes Venice so special—its web of waterways—threatens its survival. Venice is sinking. It has dropped more than five inches since 1900.

Meanwhile, global climate changes have raised the sea level by more than four inches this century. For Venice, the combination of sinking ground and rising seas has been disastrous.

As the city sinks and the sea rises, the flood damage becomes worse. Saltwater seeps into bricks, weakening buildings and harming historic sites.

To save the city and its art treasures, officials are building huge underwater floodgates. The gates would block water from entering the lagoon that separates Venice from the Adriatic Sea. Not everyone is happy with this plan, called Project Moses. Critics of the project say the floodgates could harm the delicate ecology of the lagoon. However, both sides agree on this: Venice and its incredible artworks must be preserved.

NEWSCOM

Venice's main attraction, the Piazza San Marco, often gets flooded. When that happens, people must use temporary bridges to cross this famous plaza.

TIME to Connect

Using your school's media center or the Internet, find out why Venice is sinking. Describe each problem Venice faces and possible solutions.

- **Read more about Project Moses in your school's media center or online. Explain how the floodgates are intended to solve the problem of flooding.**
- **Learn about critics of the project. Divide a paper into two columns. Label one column *Pro* and the other *Con*. On the Pro side, explain why many people think Project Moses will benefit Venice. On the Con side, explain why critics think the project will be harmful to the ecology of the region. Describe an alternative solution to saving Venice.**

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CHAPTER 18 REVIEW

Reviewing the Facts

Lesson One

1. How did Giorgione use the landscape in his paintings?
2. What is a *painterly* technique?
3. For what subject matter was Titian most famous?

Lesson Two

4. List five unsettling or ambiguous aspects of Parmigianino's painting *The Madonna with the Long Neck* (Figure 18.6, page 402).
5. What qualities in Tintoretto's *Presentation of the Virgin* (Figure 18.7, page 403) identify it as a Mannerist work?

Lesson Three

6. What was Matthias Grünewald's goal in creating *The Small Crucifixion* (Figure 18.11, page 408)?
7. What does the dog at the bottom of Dürer's engraving *Knight, Death, and the Devil* (Figure 18.12, page 409) symbolize?
8. In what two ways were Hieronymus Bosch's and Pieter Bruegel's paintings meant to be viewed?

Thinking Critically

1. **ANALYZE.** Identify two works in this chapter in which the artists understate the main subjects in the works. Explain, in each case, how understating the subject seems to draw attention to it.
2. **COMPARE AND CONTRAST.** Compare Parmigianino's *Madonna with the Long Neck* (page 402) and to Raphael's *Alba Madonna* (Figure 16.24, page 373). Explain how current events played a role in each artist's interpretation.

YOUR DIGITAL PORTFOLIO

Practice line and shading techniques. Ask a classmate to be your model. This student should pretend to be frozen in the middle of an action and may use a prop. Ask the model to hold the pose for about 30 seconds. Use loose, free lines that build up the shape of the model. The lines should be sketched quickly in order to capture movement. Fill in the outlined shape with shading to create a sense of depth. Digitize the rough sketch and manipulate with a paint program.

Standardized Test Practice

Reading & Writing

Read the paragraph below, and then answer the questions.

As court painter to King Henry VIII of England, Hans Holbein was called upon to paint festival sets and works exalting the king. Not all of the tasks the artist was summoned to do were happy ones. The painting in Figure 18.15, for example, was begun at the king's command several days after the death of his wife and the child's mother, Jane Seymour. Seymour had died soon after giving birth. The tragedy of her loss was one Holbein felt personally. He had painted Seymour on several occasions and had developed a fondness for the woman he described as "the kindest of gentle souls." Holbein lived to see the young Prince Edward ascend to the throne. Sadly, he also witnessed the death of the prince at age 15.

1. **The overall tone of the paragraph is best described as**

   Ⓐ upbeat. Ⓒ sorrowful.

   Ⓑ angry. Ⓓ emotional.

2. **The author's point of view toward Holbein might best be described as**

   Ⓔ caustic. Ⓖ compassionate.

   Ⓕ condescending. Ⓗ contemptuous.

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CHAPTER 19

BAROQUE ART

Have you ever heard of the Baroque period or the term Baroque art? Did you read the book or see the movie *The Three Musketeers* that took place during this time? What do you know about Rembrandt? By the start of the seventeenth century, the Catholic Church was answering the challenge of the Protestant Reformation with a reform movement called the Counter-Reformation. Artists were encouraged to portray religious subjects with realism and emotion. This resulted in a new art style—Baroque. The Baroque style originated in Rome and spread across Europe, resulting in paintings, sculptures, and buildings with overwhelming emotional impact.

FOCUS ON READING

Read to Find Out As you read this chapter, learn about Baroque art in Italy, Flanders, the Netherlands, and Spain. Read to find out about Dutch art and genre painting. Read further to learn about Spanish artists and their preference for religious subject matter.

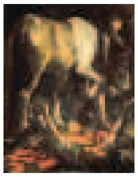
Focus Activity Respond to the artworks you see in this chapter. Look at Judith Leyster's painting in Figure 19.1. What adjectives would you use to describe the emotional impact of this painting? How do light, contrast, and composition help create drama or emotional impact? What qualities draw you into the painting? What elements and principles of art are used to make you feel as if you are in the same room with the young musician? Do you feel like an eyewitness to the moment? Why? Write down your response.

Using the Time Line The Time Line introduces you to some of the important events and other artworks of the Baroque era that you will study in this chapter. What adjectives would you use to describe the emotional impact created by these works?

c. 1575
Il Gesù is an early example of the new Baroque style in church architecture

1596
Shakespeare writes *Romeo and Juliet*

1599
The Globe Theatre is built in London



1601
Caravaggio illuminates his figures in light

1623
Bernini's *David* emphasizes movement

1550

1600

1600–1700
The Baroque Period

1609
Galileo perfects the telescope

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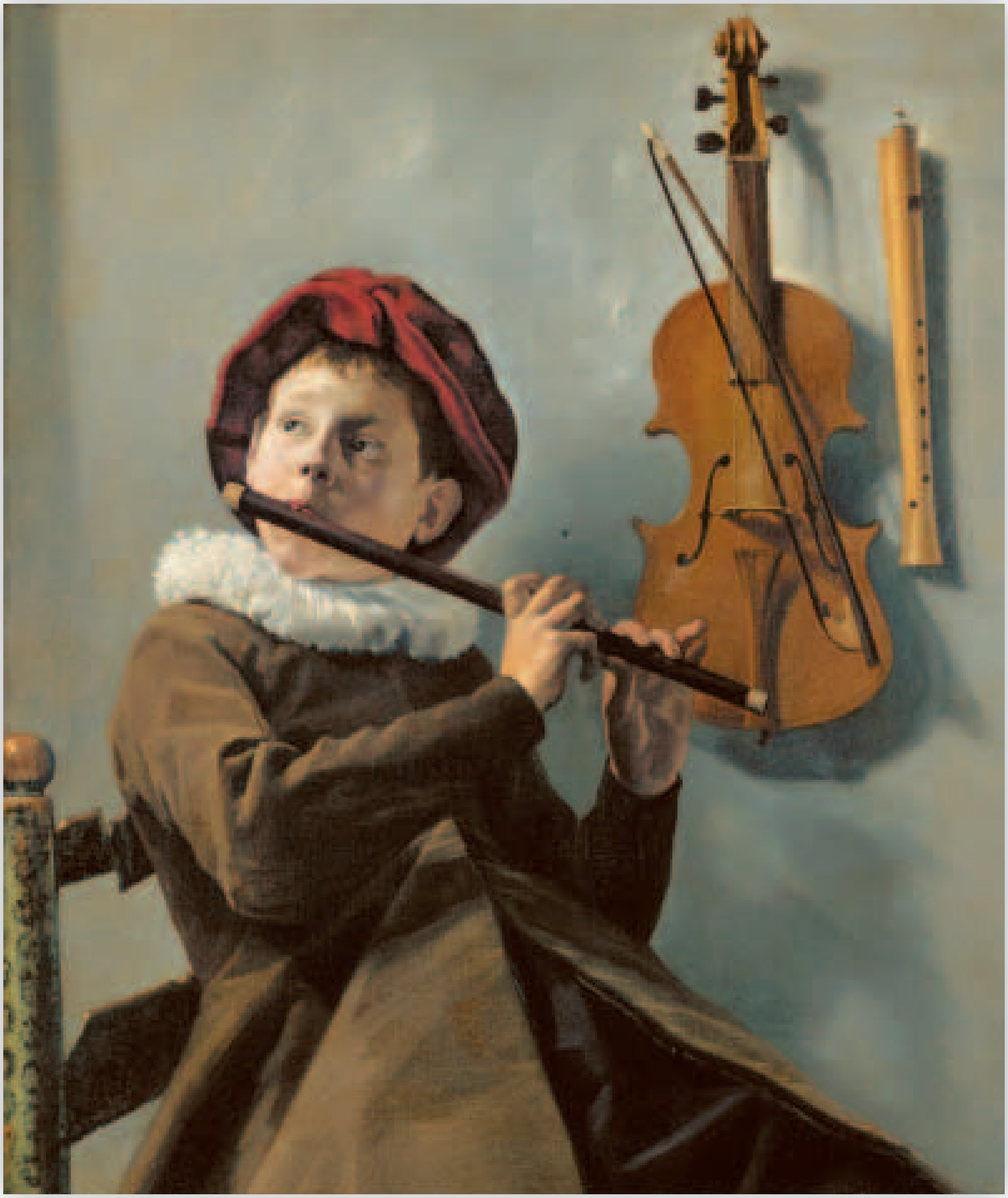

FIGURE 19.1 Judith Leyster. *Boy Playing the Flute.* c.1600–1660. Oil on canvas. 73 × 62 cm (28¾ × 24½). National Museum, Stockholm, Sweden. Erich Lessing/ Art Resource, NY.

1630–35
Leyster paints
Boy Playing the Flute (Detail)

1642
Rembrandt paints
The Night Watch

1656
Velázquez paints
Las Meninas
(Detail)

1665–76
San Carlo alle Quattro
Fontane illustrates the
mature Baroque style
in architecture

1650

1700

1600–1700
The Baroque Period continues

1666
The Great Fire of London

TIME&PLACE CONNECTIONS

Refer to the Time Line on page H11 in your *Art Handbook* for more about this period.

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Baroque Art of Italy and Flanders

Vocabulary
- Counter-Reformation
- Baroque art
- façade
- chiaroscuro

Artists to Meet
- Francesco Borromini
- Gianlorenzo Bernini
- Michelangelo da Caravaggio
- Artemisia Gentileschi
- Peter Paul Rubens

Discover
After completing this lesson, you will be able to:
- Explain what the Counter-Reformation was and discuss the role art played in this movement.
- Describe the qualities Baroque architects and sculptors sought in their work.
- Discuss the styles and innovations of Baroque artists, including Caravaggio, Gentileschi, and Rubens.

The **Counter-Reformation** was *an effort by the Catholic Church to lure people back and to regain its former power.* Art played a major role in this movement to stamp out heresy and encourage people to return to the Church. Artists and architects were called to Rome to create works that would restore religious spirit and make the city the most beautiful in the Christian world. A style emerged that had dramatic flair and dynamic movement. It was **Baroque art,** *a style characterized by movement, vivid contrast, and emotional intensity.* Once again, Rome became the center of the art world, just as it had been during the height of the Renaissance a century earlier.

A New Style in Church Architecture

In architecture, the Counter-Reformation brought about a revival of church building and remodeling. One of these new Roman churches, Il Gesú **(Figure 19.2),** was among the first to use features that signaled the birth of the new art style. The huge, sculptured scrolls at each side of the upper story are a Baroque innovation. They are used here to unite the side sections of the wide **façade,** or *front of the building,* to the central portion. This sculptural quality on buildings such as Il Gesú was an important feature of the Baroque architectural style. Over the next hundred years, this style spread across a large part of Europe.

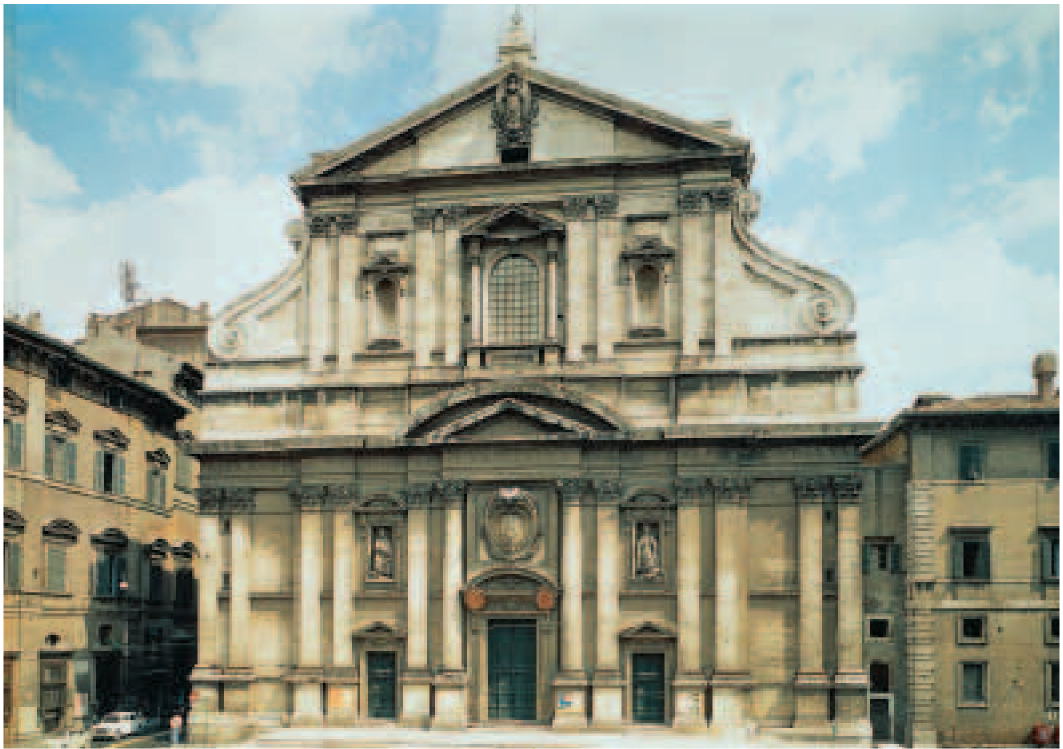

FIGURE 19.2 This church was an early example of the new Baroque style. **Point to a feature on this building that marks it as uniquely Baroque.**

Gíacomo della Porta. Il Gesú, Rome, Italy. c. 1575.

Francesco Borromini (1599–1667)

An excellent example of the mature Baroque style in architecture is a tiny Roman church designed by the architect Francesco Borromini (fran-**chess**-koh bore-oh-**mee**-nee).

San Carlo alle Quattro Fontane

FIGURE 19.3

The church that made Borromini famous worldwide was San Carlo alle Quattro Fontane **(Figure 19.3).** The façade of this church is a continuous flow of concave and convex surfaces. This makes the building seem elastic and pulled out of shape.

The push and pull that results creates a startling pattern of light and shadow across the building. The façade is three-dimensional, almost sculptural. The moldings, sculptures, and niches with small framing columns add three-dimensional richness and abrupt value contrast. Borromini boldly designed this façade to produce an overall effect of movement, contrast, and variety.

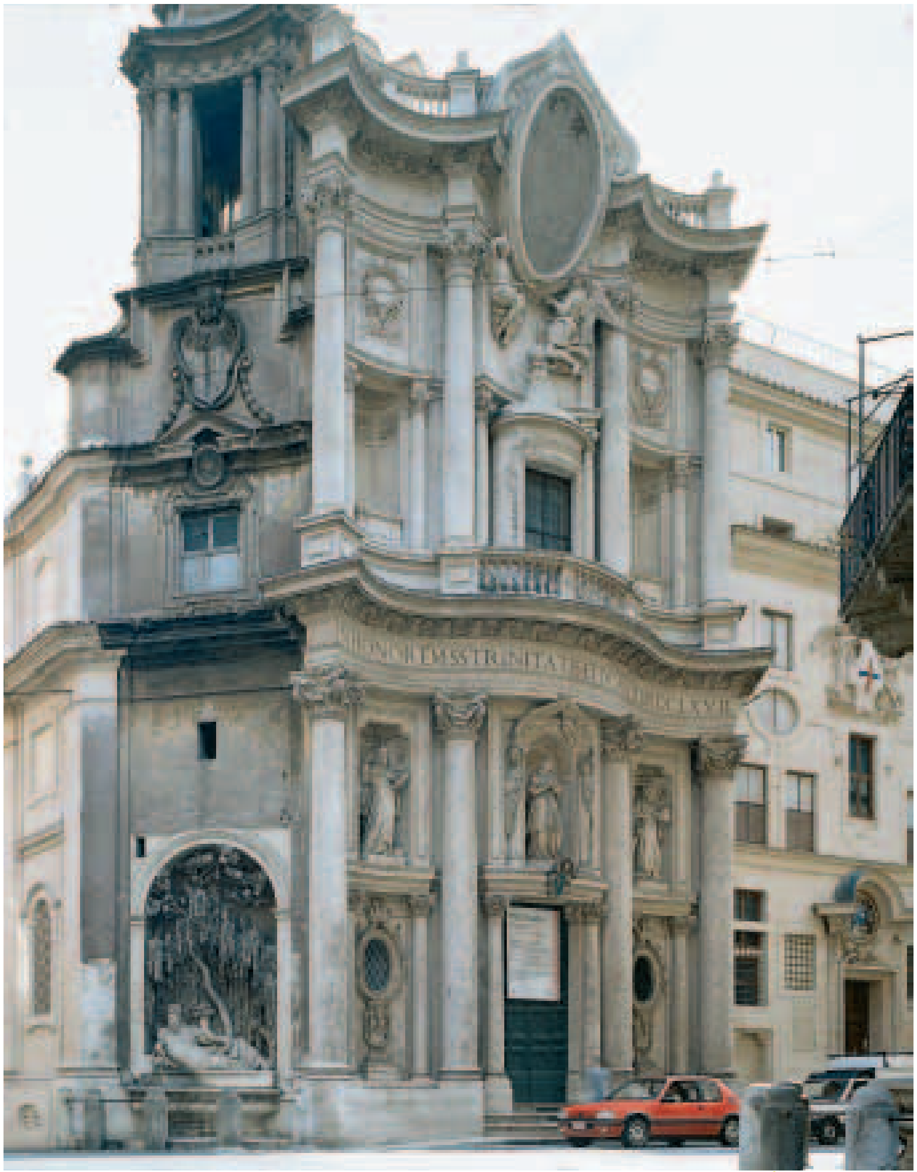

FIGURE 19.3 This building is said to produce an effect of movement. **How is this effect achieved?**

Francesco Borromini. San Carlo alle Quattro Fontane, Rome, Italy. 1665–76.

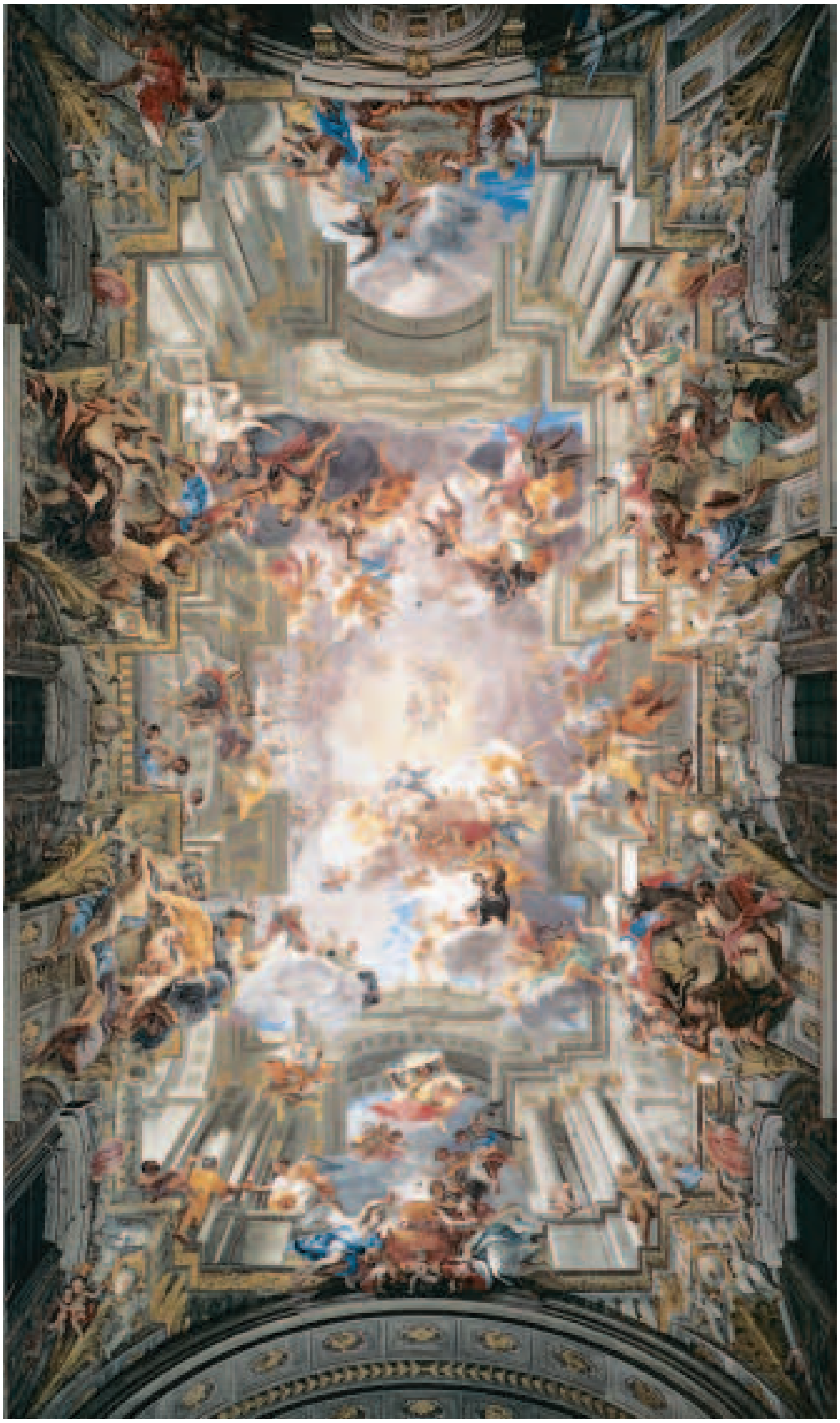

FIGURE 19.4 The artist who painted this ceiling placed a small mark on the floor beneath it. When people stood on this mark and looked up, they had the best view of this amazing painting. **Can you tell where the building ends and the painting begins? What makes this painting Baroque?**

Fra Andrea Pozzo. *The Entrance of St. Ignatius into Paradise.* 1691–94. Ceiling fresco. Sant' Ignazio, Rome, Italy.

Emphasis on Mood and Drama in Sculpture

Throughout the Baroque period, sculptors showed the same interest in movement, contrast, and variety as did architects. They placed great importance on the feeling expressed in their work and tried to capture the moment of highest drama and excitement.

Sculptors showed less interest in portraying ideal or realistic beauty. Drapery, for example, no longer suggested the body beneath. Instead, it offered artists a chance to show off their skills at complex modeling and reproducing different textures. Deep undercutting was used to create shadows and sharp contrasts of light and dark values. Colored marble replaced white marble or somber bronze as the preferred sculptural medium.

During this time, sculptors created works that seemed to break out of and flow from their architectural frames. This effect is similar to that found in murals and ceiling paintings done at the same time **(Figure 19.4).** The results overwhelm and even confuse the viewer. Sometimes the viewer has trouble seeing where the painting or sculpture ends and reality takes over.

Gianlorenzo Bernini (1598–1680)

This merging of Baroque sculpture and architecture is seen in Gianlorenzo Bernini's (jee-ahn-low-**ren**-zoh bair-**nee**-nee) altar containing the famous *Ecstasy of St. Theresa* **(Figure 19.5).** It was dedicated to St. Theresa, a sixteenth-century Spanish saint of the Counter-Reformation. The inspiration for this sculpture is St. Theresa's vision in which an angel pierced her heart with a fire-tipped golden arrow symbolizing God's love.

Bernini's Use of Space and Light

The angel and the saint are carved in white marble and placed against a background of golden rays radiating from above. This scene is lit from overhead by a concealed yellow glass window that makes the figures seem to float in space within a niche of colored marble. The figures appear to move about freely within that space. This new relationship of space and movement sets Baroque sculpture apart from the sculpture of the previous 200 years.

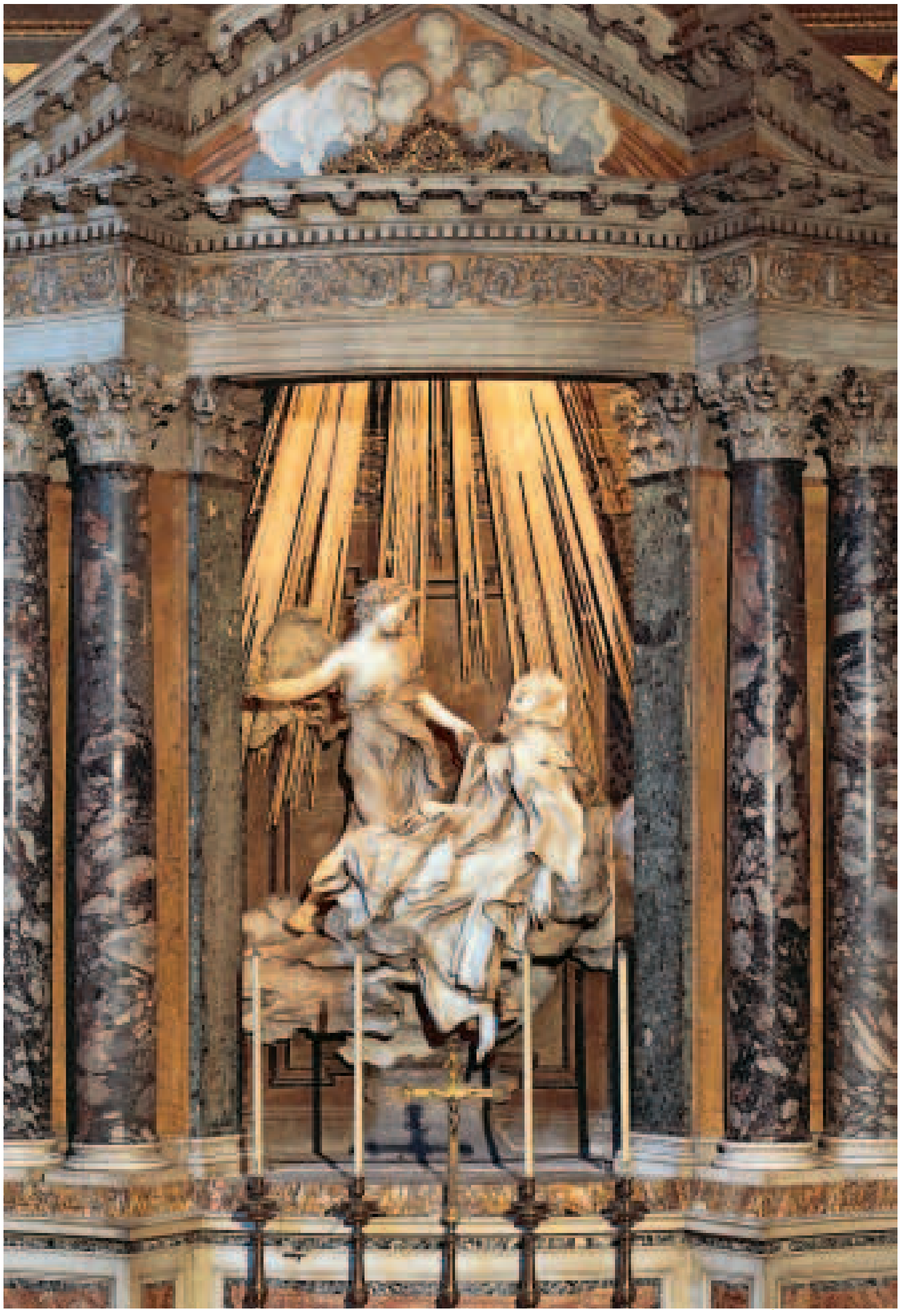

FIGURE 19.5 The figures in this Baroque work appear to float in space. **Which elements and principles of art did Bernini employ when creating this sculpture?**

Gianlorenzo Bernini. *The Ecstasy of St. Theresa.* 1645–52. Marble. Life-size. Cornaro Chapel, Santa Maria della Vittoria, Rome, Italy.

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id

URE 19.6

is new relationship between active figures and
is observed in Bernini's sculpture *David*
re 19.6). The theme in Bernini's work is move-
David's body is twisting in space as he prepares
l the stone at the mighty giant, Goliath. The
stance, flexed muscles, and determined expres-
re clues to his mood and purpose. Although
h is not shown, his presence is suggested by
's action and concentration. The dramatic action
figure forces you to use your imagination to
Goliath in that space in front of David.

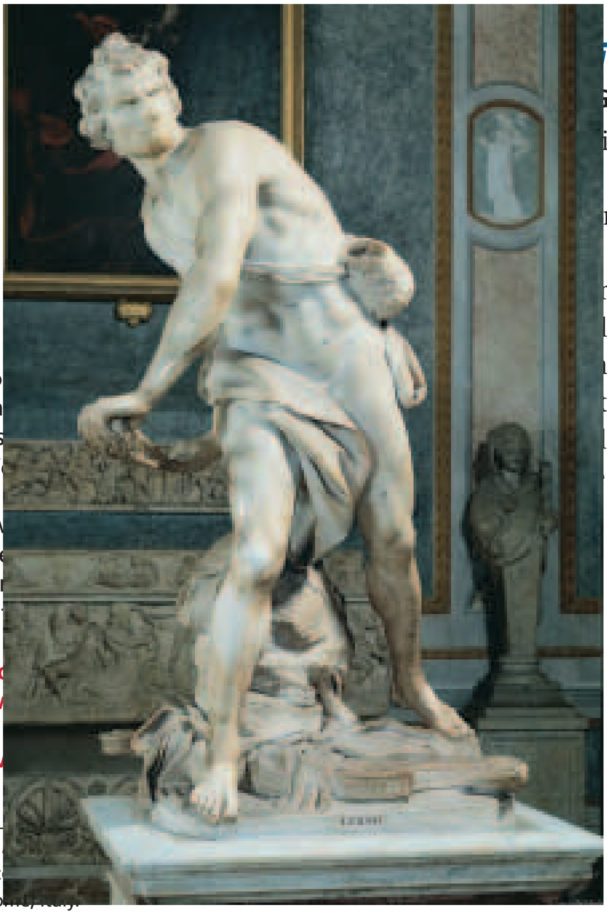


FIGURE 19.6
compare this wo
with a Renaissan
sculpture such as
Donatello's *St. G*
(Figure 16.11a,
page 363), you w
quickly recognize
Baroque sculptor
of movement wi
space. **How was
work designed to
encourage a view
to move around
rather than view
from one spot?**

Gianlorenzo Bernini.
1623. Marble. Life-siz
Galleria Borghese, Ro

Baroque Painting

Like Baroque architects and sculptors, painters of this period used more action in their works than had their predecessors, and this increased the excitement of their creations. Furthermore, they used dramatic lighting effects to make vivid contrasts of light and dark. This magnified the action and heightened the excitement.

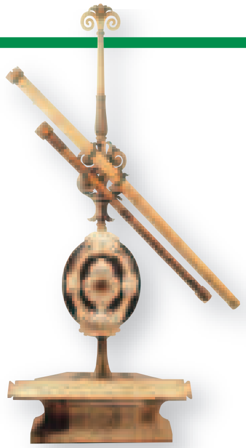
TIME & PLACE CONNECTIONS

c. 1600 1700

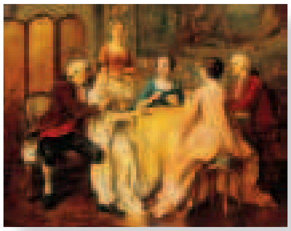
Baroque Period

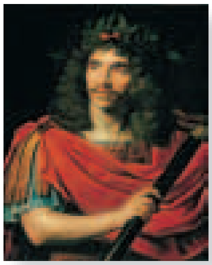
See more Time & Place events on the Time Line, page H11 in your *Art Handbook*

GALILEO'S TELESCOPE. This telescope was perfected by Italian astronomer and mathematician Galileo in 1609. It allowed him to watch the paths of the planets.



SALON SOCIETY. In France during the Baroque period, upper class society gathered for games and discussions of daily events and intellectual ideas. These gatherings, known as Salons, often included artists and writers.





MOLIÈRE. French playwright Molière is known for his satire. His comedies made fun of the foolishness and false values of the society of his time. His work greatly influenced other writers.

ACTIVITY **Personality Research.**

Write an "I am" poem about Galileo, Molière, or another personality from the period. Complete the following lines from the point of view of that person:
I am a…; I wonder…; I hear…;
I see…; I want…; I understand…;
I say…; I dream…; I hope…;
My name is….

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Michelangelo da Caravaggio (1571–1610)

More than any other artist, Michelangelo da Caravaggio (mee-kel-**ahn**-jay-low da kar-ah-**vah**-jyoh) gave Baroque art its unique look and feel.

Caravaggio chose to study and paint the world around him instead of reworking the subjects of Renaissance artists. He made light an important part of his painting, using it to illuminate his figures and expose their imperfections. By showing their flaws, he made his figures seem more real and more human.

The Conversion of St. Paul

FIGURE 19.7

Caravaggio's *The Conversion of St. Paul* **(Figure 19.7)** is a fine example of his painting style. Only St. Paul, his horse, and a single attendant are shown. The entire scene is pushed forward on the canvas, so you are presented with a close look. There is no detailed landscape in the background to distract your attention from this scene, only darkness. Instead of stretching back into the picture, space seems to project outward from the picture plane to include you as an eyewitness to the event.

Controversial Portrayal of Religious Subjects

Caravaggio's desire to use ordinary people in his portrayal of religious subjects met with mixed reactions. Some of his paintings were refused by church officials who had commissioned them. They disliked the fact that Christ and the saints were shown in untraditional ways. The people of Caravaggio's time were

LOOKING Closely

USING THE ART CRITICISM OPERATIONS

There is something unreal and mysterious about this scene.

- **Description.** A powerful light illuminates a figure on the ground with arms upraised and another standing figure gripping the bridle of a horse. The light makes them stand out boldly against the dark background. Like a spotlight, it originates outside the picture.
- **Analysis.** Caravaggio uses this mysterious light to add drama to the scene. This technique is **chiaroscuro,** the *arrangement of dramatic contrasts of light and dark value.* In Italian, *chiaro* means "bright" and *scuro* means "dark."
- **Interpretation.** The figure on the ground is St. Paul, who, as Saul, was once feared as a persecutor of Christians. The brilliant flash of light reveals St. Paul at the exact moment when he hears God's voice with a message that changes his life.
- **Judgment.** Do you think this artwork is successful in using light to increase the visual impact of the scene?

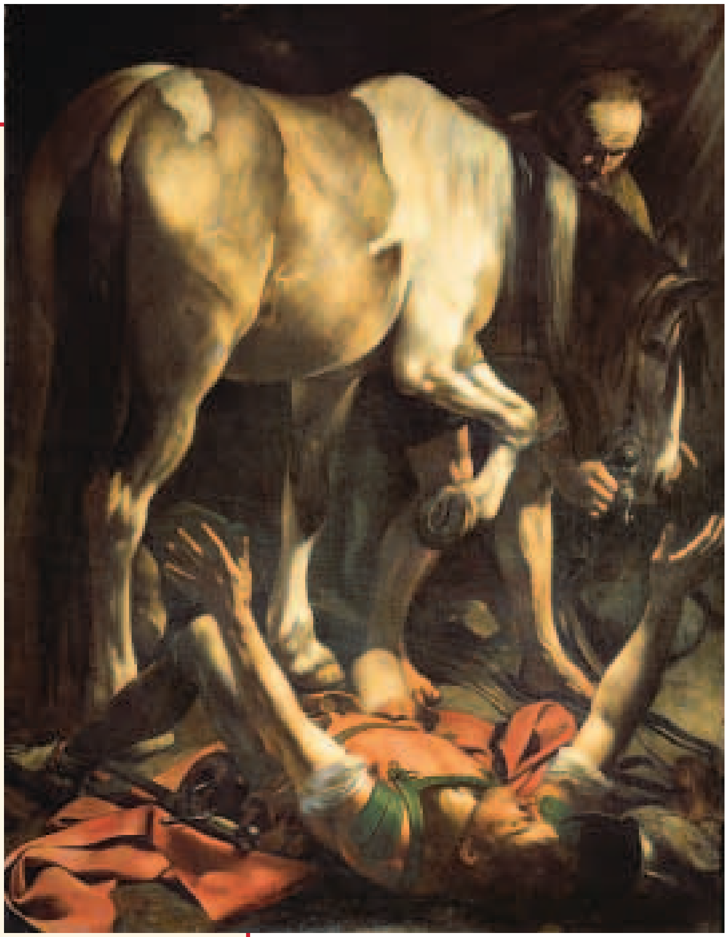

FIGURE 19.7

Caravaggio. *The Conversion of St. Paul.* c. 1601. Oil on canvas. Approx. 228.6 × 175.3 cm (90 × 69″). Santa Maria del Popolo, Rome, Italy.

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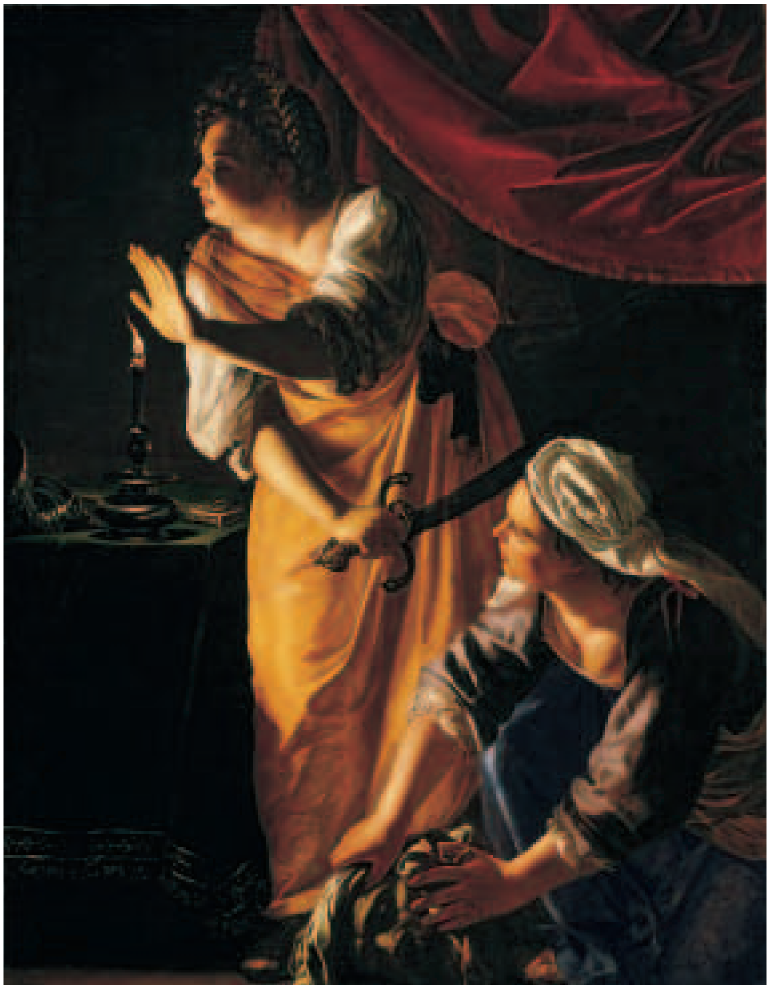
used to seeing religious figures pictured as majestic and supernatural beings. Often Caravaggio's figures looked like peasants and common beggars.

Caravaggio's reckless life was as shocking to the public as many of his pictures. During the last decade of his life, he was in constant trouble with the law because of his brawls, sword fights and violent temper.

Caravaggio's dynamic style of art and dramatic use of chiaroscuro, however, helped to change the course of European painting during the seventeenth century. Spreading north into Flanders and Holland, these techniques and new approaches to religious subject matter provided inspiration for Rubens, Rembrandt, and other artists.



■ **FIGURE 19.8** A single candle is the only source of light in this scene. **How does this work show Caravaggio's influence on the artist?**

Artemisia Gentileschi. *Judith and Maidservant with the Head of Holofernes.* c. 1625. Oil on canvas. 184.2 × 141.6 cm (72 × 56″). The Detroit Institute of Arts, Detroit, Michigan. Gift of Mr. Leslie H. Green.

Artemisia Gentileschi

(1593–1653)

Artemisia Gentileschi (ar-tay-**mee**-zee-ah jen-tih-**less**-key) became the first woman in the history of Western art to have a significant impact on the art of her time. Her debt to Caravaggio is evident in her works. A good example is *Judith and Maidservant with the Head of Holofernes* **(Figure 19.8)**, painted when she was at the peak of her career.

Judith and Maidservant with the Head of Holofernes

■ **FIGURE 19.8**

The biblical story of Judith is one of great heroism. She used her charms to capture the fancy of Holofernes, an important general and an enemy of the Jewish people. When Holofernes was asleep in his tent, Judith struck suddenly, cutting off his head. Gentileschi captures the scene just after this act. Judith stands with the knife still in her hand as her servant places the severed head in a sack. A mysterious noise has just interrupted them and Judith raises a hand in warning.

The dark, cramped quarters of the tent are an effective backdrop for the two silent figures illuminated by the light from a single candle. Judith's raised hand partially blocks the light from this candle and casts a dark shadow on her face. Her brightly lit profile is thus emphasized and this adds force to her anxious expression.

Gentileschi's lifelike treatment of the subject matter, her use of light and dark contrasts for dramatic effect, and her skill as a forceful storyteller are all evidenced in this painting. As did Caravaggio, Gentileschi captured the moment of highest drama and excitement and intensified it for the viewer with chiaroscuro.

Peter Paul Rubens (1577–1640)

Of all the European artists of the seventeenth century, Peter Paul Rubens most completely captured the dynamic spirit of the Baroque style. Returning to his native Antwerp after an eight-year stay in Italy, Rubens created paintings that were influenced by Titian, Tintoretto, Michelangelo, and Caravaggio. His works

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reveal the rich colors of Titian, the dramatic design of Tintoretto, and the powerful, twisting figures of Michelangelo. Also evident is Caravaggio's use of light to illuminate the most important parts of his paintings. To all this, Rubens added the realistic detail favored by earlier Flemish painters to create works of great dramatic force.

The Raising of the Cross

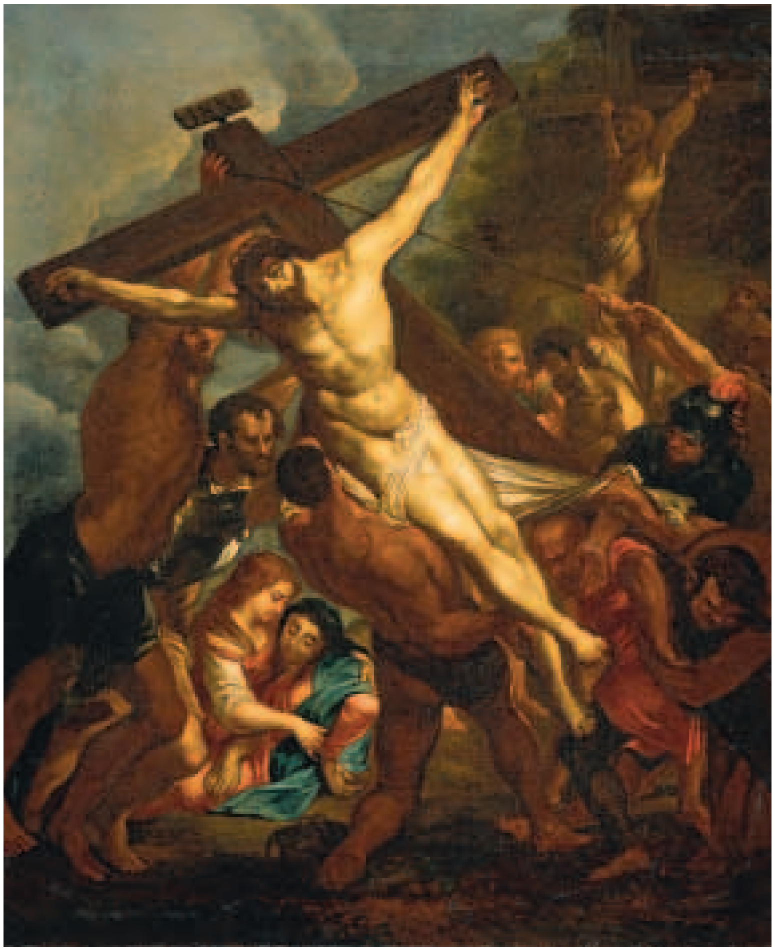
FIGURE 19.9

Rubens's preference for powerful subjects is evident in his sketch *The Raising of the Cross* **(Figure 19.9).** The action in this painting is so intense that it embraces the viewer—you are made to feel as though you are part of it. This is a trademark of the Baroque style. You will see it demonstrated in architecture and sculptures as well as in painting.

By avoiding stiff, geometric forms, Rubens gave his pictures a feeling of energy and life. You will rarely find straight contour lines or right angles in a painting by Rubens. Instead, he used curving lines to create a feeling of flowing movement. Then he softened the contours of his forms and placed them against a swirling background of color. The effect is one of violent and continuous motion.

Finding Axis Lines in Art

① Rubens carefully arranged his figures to form a solid pyramid of twisting, straining bodies.



② His pyramid tips dangerously to the left, and the powerful figures seem to push, pull, and strain in an effort to restore balance.

③ Like many other Baroque artists, Rubens makes use of a strong diagonal axis line in this picture. It follows the vertical section of the cross through the center of the pyramid.

④ Notice how the diagonal axis line runs from the lower right foreground to the upper left background. The axis line not only organizes the direction of movement in the painting, but also adds to the feeling of space. It serves to draw your eye deep into the work.

FIGURE 19.9

Peter Paul Rubens. *The Raising of the Cross* (sketch). 1609–10. Oil on board. 68 × 52 cm (26⅘ × 20½″). The Louvre, Paris, France.

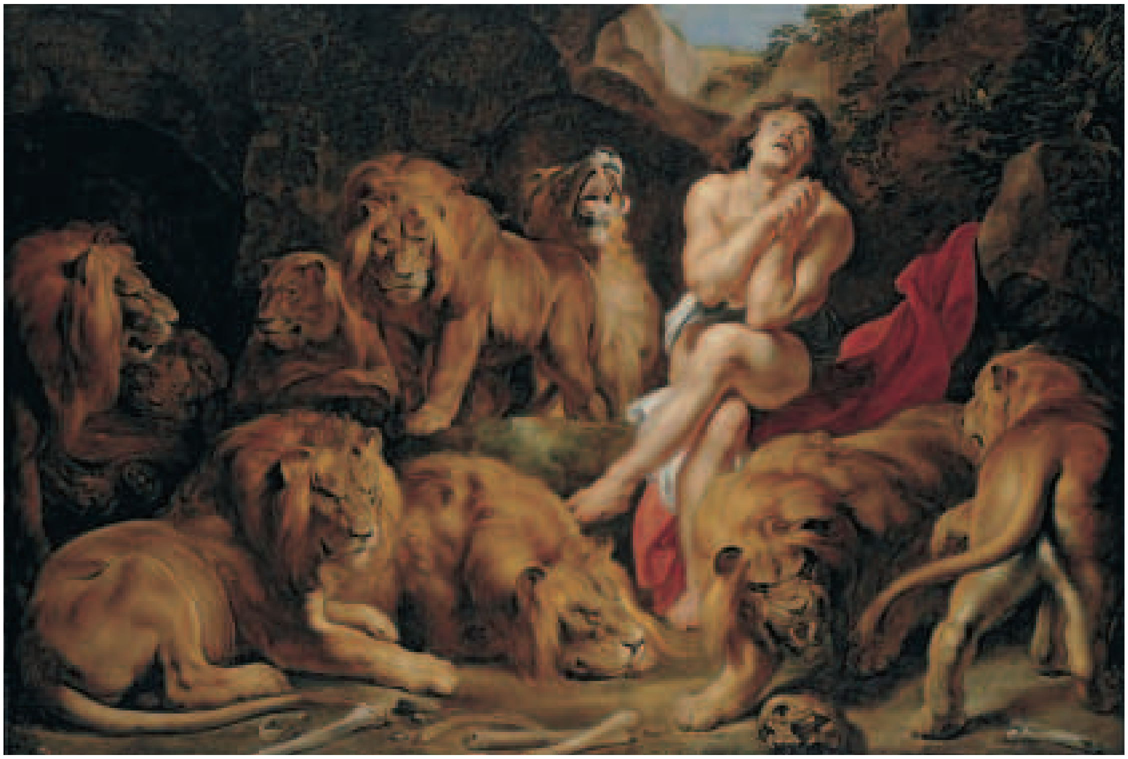


FIGURE 19.10 Before painting this work, Rubens spent time at a nearby zoo, making chalk drawings of the lions. **What details make the depiction of these lions realistic?**

Peter Paul Rubens. *Daniel in the Lions' Den.* c. 1613. Oil on linen. 224.3 × 330.4 cm (88¼ × 130⅛″). National Gallery of Art, Washington, D.C. Board of Trustees, Ailsa Mellon Bruce Fund.

Daniel in the Lions' Den

FIGURE 19.10

One of Rubens's best-known paintings illustrates the biblical story of *Daniel in the Lions' Den* **(Figure 19.10).** The prophet, illuminated by the light coming in from a hole overhead, stands out against the dark interior of the lions' den. He raises his head and clenches his hands in an emotional prayer. God's answer is indicated by the behavior of the lions—they pay no attention at all to Daniel. His faith in God has saved him. As in all of Rubens's works, there is a great deal of emotion here, but not at the expense of realism. The lions are accurately painted and arranged at different angles in natural poses.

LESSON ONE REVIEW

Reviewing Art Facts

1. **Explain** What role was art intended to play in the Counter-Reformation?
2. **Identify** Name the new art style exemplified by Il Gesù and San Carlo alle Quattro Fontane.
3. **Describe** What qualities did Baroque sculptors like Bernini feel were most important in their work?
4. **Identify** Which Italian artist's revolutionary style of painting helped change the course of European painting during the seventeenth century?

Sharpening Your Skills

Practice Chiaroscuro Technique Caravaggio placed his stamp on Baroque art through his use of dramatic contrasts of light and dark values. This technique is called *chiaroscuro,* which means "bright and dark" in Italian. The figures in Caravaggio's work seem to be actors on a brightly lit stage.

Activity Arrange the chairs and desks in the classroom to create a "center stage." Create chiaroscuro by turning off the lights and shining a bright spotlight on the center stage. Using charcoal, create quick sketches of students serving as models in the extreme light. Capture the figures using the technique of chiaroscuro. Display your finished work.

ART Online CONTENTS Visit art.glencoe.com for study tools and review activities.

Dutch Art

Vocabulary
- genre

Artists to Meet
- Frans Hals
- Rembrandt van Rijn
- Jan Steen
- Jan Vermeer
- Judith Leyster
- Jan Daviz de Heem

Discover
After completing this lesson, you will be able to:
- Explain why the Baroque style had little impact on Dutch art.
- Name several important Dutch painters and describe the kinds of subject matter for which they are best known.

In 1648, a treaty with Spain divided the Low Countries into two parts. Flanders in the south remained Catholic and a territory of Spain. Holland in the north, which was largely Protestant, finally gained its independence from Spain.

In Holland, the Baroque style had little impact. Although some features appear in Dutch art, the Baroque was limited mainly to Catholic countries, where it was the style of the Counter-Reformation.

Dutch Genre Paintings

Religious sculptures and paintings had little appeal for the Dutch Protestants. They did not want this art in their churches. This presented a radical shift in focus for artists. Since early Christian times, the art of western Europe had primarily been religious in nature. Now there was no market for such paintings. Instead, Dutch citizens wanted secular artworks that portrayed their comfortable homes and profitable businesses. Realizing this, Dutch artists began to paint people and places, city squares and streets, the countryside and the sea. Many of these works were **genre** paintings, *scenes from everyday life.* The market for portraiture, landscape, still life, and genre paintings grew to such an extent that artists began to specialize. For instance, some painted only pictures of the sea, while others portrayed views of the city or interior scenes of carefree groups in taverns and inns.

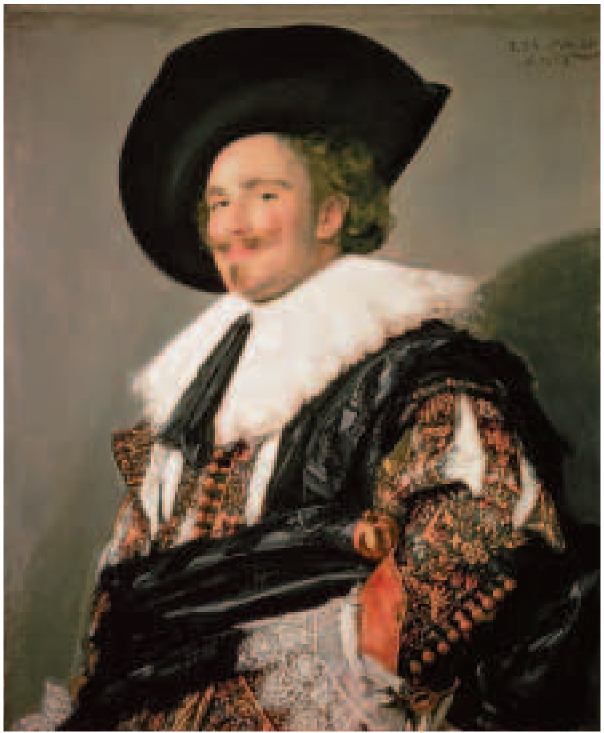


FIGURE 19.11 This portrait of an elegantly dressed soldier captures a single moment in time. While he may not be laughing, as indicated by the title, the upward turn of his mustache and the twinkle in his eye create that impression. **What do you think this painting may have in common with a photograph? In what way is it different from a photograph?**

Frans Hals. *The Laughing Cavalier.* 1624. Oil on canvas. 86 × 69 cm (33¾ × 27″). Wallace Collection, London, England. Bridgeman Art Library.

Frans Hals

(c. 1580–1666)

One artist, Frans Hals (frahns **hahls**), specialized in portraits. He was one of the busiest and most prosperous portrait painters in Holland. Hals's *The Laughing Cavalier* provides us with a convincing portrait of a cheerful soldier painted with dazzling vigor and spontaneity. The subject looks as if he has just turned to glance over at the painter. Flashing a mischievous grin, he appears to be saying, "Really, Mr. Hals, aren't you finished yet?"

Other subjects of Hals's portraits include laughing soldiers, brawling fish vendors, and happy merrymakers **(Figure 19.12).** Hals used quick, dashing brush strokes to give his works a fresh, just-finished look. His portraits are so successful in capturing a fleeting expression that they look like candid photographs. His genius lies in the illusion that, in an instant, he has caught a characteristic expression of the subject and recorded it in paint.

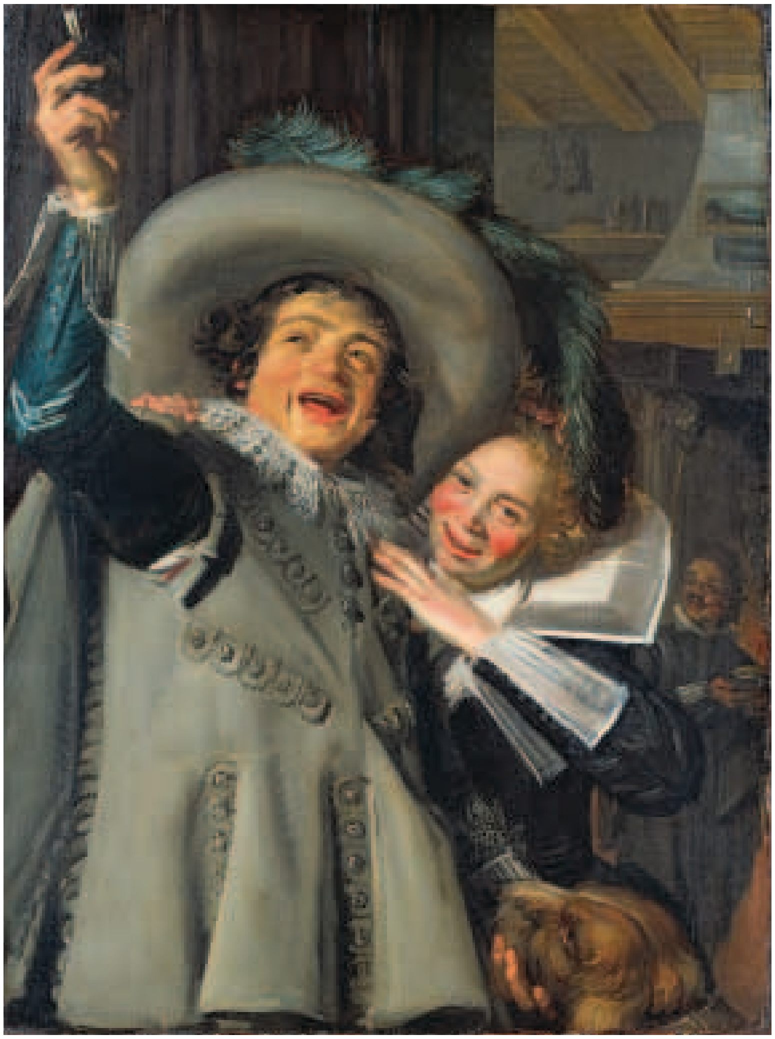


FIGURE 19.12 Merrymakers such as this happy couple were a common subject for Frans Hals. **How does a diagonal axis line tie the important parts of this picture together?**

Frans Hals. *Young Man and Woman in an Inn.* 1623. Oil on canvas. 105.4 × 79.4 cm (41½ × 31¼″). The Metropolitan Museum of Art, New York, New York. Bequest of Benjamin Alman, 1913. (14.40.602).

Rembrandt van Rijn

(1606–1669)

No discussion of Dutch seventeenth-century art could be complete without mention of Rembrandt van Rijn (**rem**-brant vahn **ryne**), often called the greatest Dutch painter of his era. Like other artists of his time, Rembrandt painted portraits, everyday events, historical subjects, and landscapes. Unlike most artists, though, he refused to specialize and was skilled enough to succeed in all subjects.

The Night Watch

FIGURE 19.13

If Rembrandt specialized at all, it was in the study of light, shadow, and atmosphere. Observe the light in one of his best-known paintings, *The Night Watch* **(Figure 19.13),** originally titled *The Company of Captain Frans Banning Cocq*.

Light can be seen throughout *The Night Watch,* although it is brightest at the center. There an officer in charge gives instructions to his aide. The shadow of the officer's hand falls across the aide's uniform, telling you that the light comes from the left. The light falls unevenly on the other figures in the picture. Several, including a young woman and a drummer, are brightly illuminated, whereas others are barely visible. Rembrandt's skill in handling light for dramatic effect, so obvious in this painting, was one of his most remarkable accomplishments.

Use your imagination to add movement and sound to this scene. When you do, you will find that you become a spectator at a grand pictorial symphony. Light flashes across the stage, a musket is loaded, lances clatter, and boots thud softly on hard pavement. At the same time, a dog barks at a drummer and instructions are heard over the murmur of a dozen conversations.

Rather than paint a picture showing continuous movement, Rembrandt has frozen time, allowing you to study different actions and details. The visual symphony

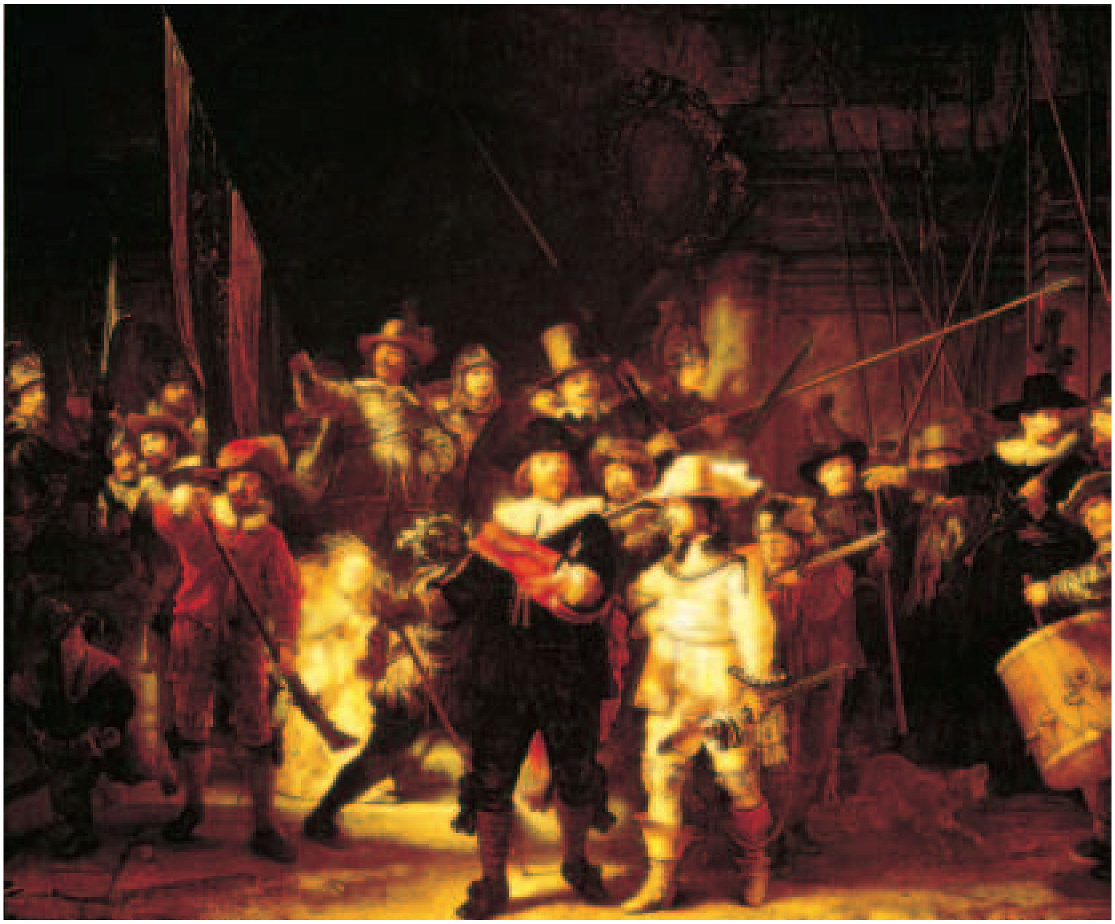


FIGURE 19.13 Light is an important factor in this picture. **Does this light come from the right or the left?**

Rembrandt van Rijn. *The Night Watch (Group portrait of the Amsterdam watch under Captain Frans Banning Cocq).* 1642. Oil on canvas. 359 × 438 cm (12′2″ × 14′7″). Rijksmuseum, Amsterdam, Holland.

before you is not as loud and emotional as one created by Rubens. This melody is quieter and more soothing. *The Night Watch* holds your attention with highlights and challenges your imagination with hints of half-hidden forms.

Artist in His Studio

FIGURE 19.14

Early in his career, Rembrandt painted a small picture of an artist in his studio **(Figure 19.14).** It may be a self-portrait—he painted more than 90 in his lifetime—or it could be a picture of one of his first students. In the picture, the artist is not actually working on his painting, nor is the painting visible to you. Instead, the artist stands some distance away and seems to be studying his work. This could be Rembrandt's way of saying that art is a deliberate, thoughtful process, requiring much more than one's skill with a brush.

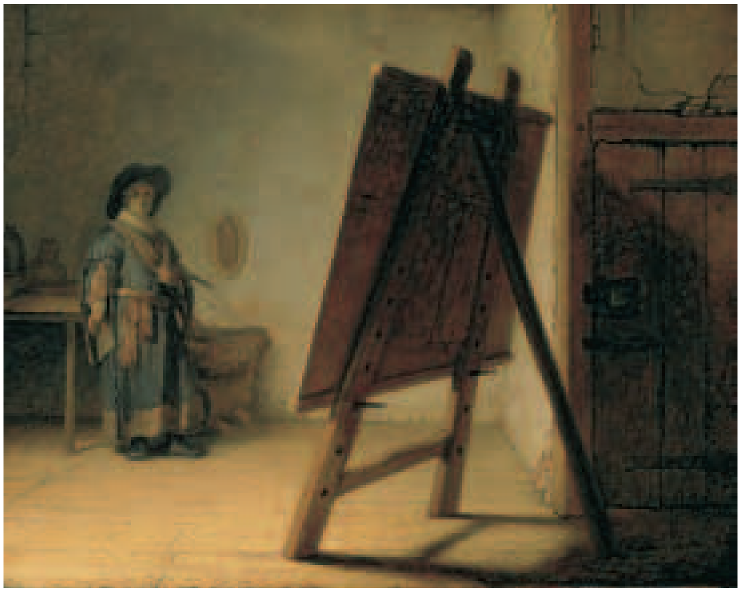


FIGURE 19.14 Notice that, although the painting on it is not visible, the artist's easel stands in the foreground. **What do you think the artist shown in the painting is doing? What idea or message do you receive from this work?**

Rembrandt van Rijn. *Artist in His Studio.* c. 1627. Oil on panel. 24.8 × 31.7 cm (9¾ × 12½″). Courtesy of Museum of Fine Arts, Boston, Massachusetts. The Zoe Oliver Sherman Collection. Given in memory of Lillie Oliver Poor.

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The Mill

FIGURE 19.15

Few artists have been as successful as Rembrandt in arousing the viewer's curiosity and rewarding it with a warm and comfortable feeling. Nowhere is this more evident than in his painting *The Mill* **(Figure 19.15).** This is his largest and probably most famous landscape.

Deeply saddened by the death of his wife. Saskia, in 1642, Rembrandt took long walks in the country where the peace and quiet helped him overome his grief. It was during this period that he painted this haunting landscape.

Here darkness advances to envelop a drowsy world. In the shadows, half-hidden figures can be seen moving slowly as though weary from a long day's activity. The only sounds are the occasional creaking of the old mill, the muffled voice of a mother talking to her child, and the gentle splash of oars as a boat glides into the picture at the far right. Peaceful and still, the picture expresses an overpowering feeling of solitude and loneliness. This feeling is traced to the solitary windmill outlined dramatically against the fading sunset. The great sweep of the sky seems to overwhelm the windmill, further emphasizing its isolation. Perhaps, with this painting, Rembrandt expresses his own sense of isolation and loneliness at the loss of his beloved wife.

Jan Steen (1626–1679)

During the same period in which Hals and Rembrandt were working, a group of artists doing only genre paintings supplied the Dutch with pictures for their fashionable homes. These artists are now called the Little Dutch Masters. This name is not intended to imply that the artists lacked skill or sensitivity. Indeed, one of the greatest painters of the period, Jan Vermeer, is often associated with this group. Before discussing Vermeer, let's examine a painting by another Little Dutch Master, Jan Steen (**yahn styn**).

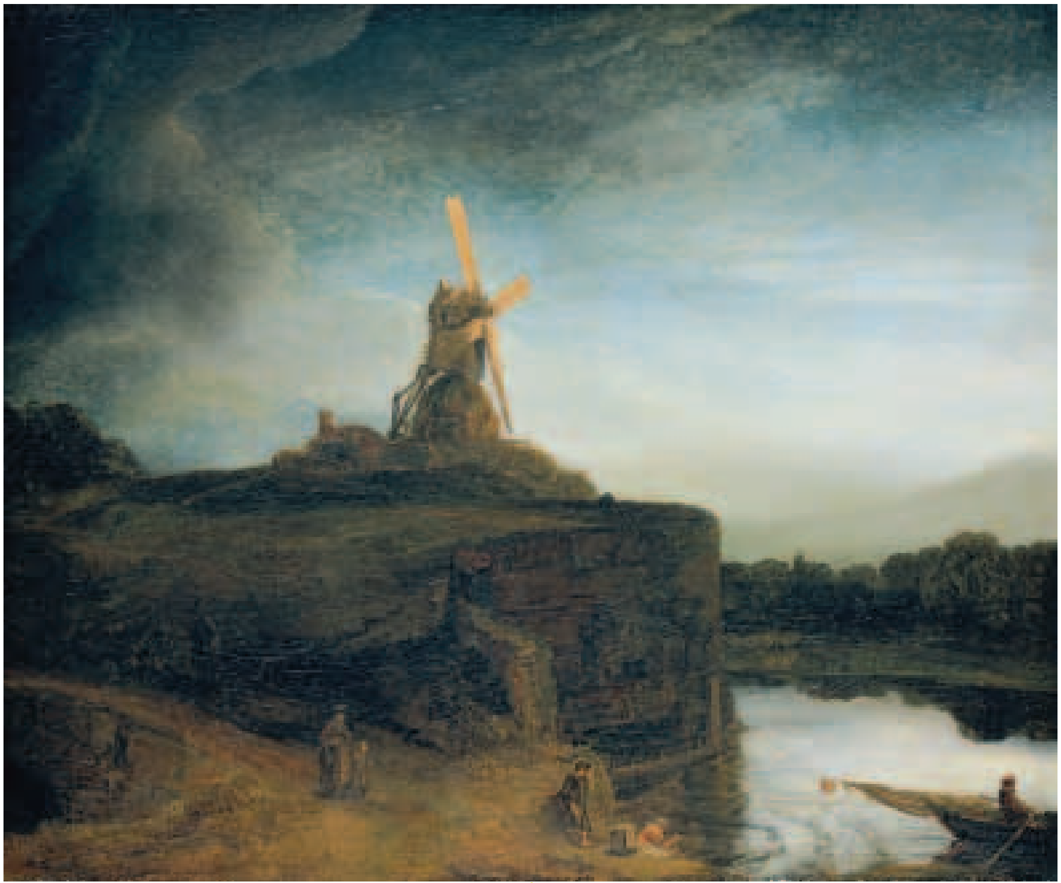

FIGURE 19.15 Notice how Rembrandt has made the mill the focal point in this painting. **How many people can you identify? How does contrast of value add to the emotional impact of this painting?**

Rembrandt van Rijn. *The Mill.* 1645/1648. Oil on canvas. 87.6 × 105.6 cm (34½ × 41⅝″). National Gallery of Art, Washington, D.C. Board of Trustees, Widener Collection.

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St. Nicholas' Day

FIGURE 19.16

Steen's painting *St. Nicholas' Day* **(Figure 19.16)** tells a simple story involving common people and familiar events. It is the Christmas season, and St. Nicholas has just visited the children in this Dutch family. At the right, a young man holding a baby points up to something outside the picture. The child beside him looks upward, his mouth open in wonder. You can almost hear the man saying, "Look out the window! Isn't that St. Nicholas?"

This is not a joyous occasion for everyone in Steen's picture. The boy at the far left has just discovered that his shoe is not filled with gifts. Instead, it contains a switch. This means he did not behave well during the year and now must suffer the consequences. A child in the center of the picture smiles at you and points to the shoe's disappointing contents. This child makes you feel like a welcomed guest.

Steen uses diagonal lines to lead you into and around his picture. The long cake at the lower left guides you into the work, and the diagonal lines of the table, chair, and canopy direct your attention to the crying boy at the left. Jan Steen recognized a good story—and knew how to tell it.

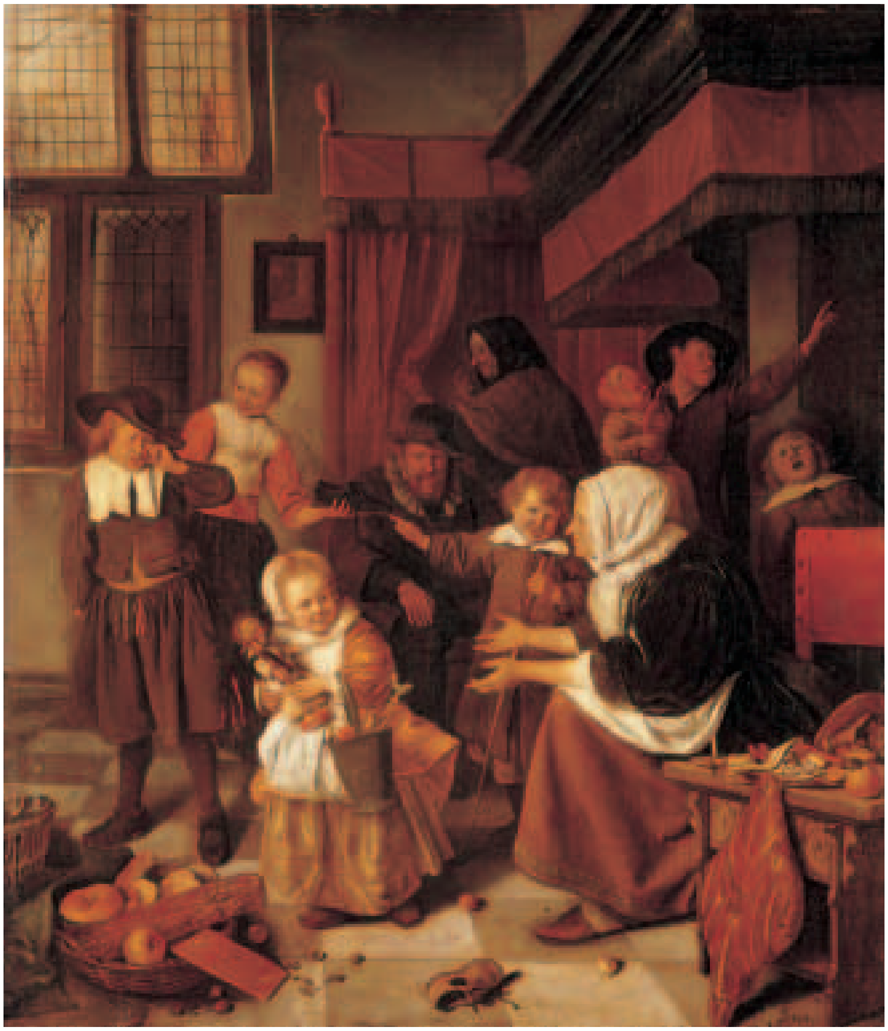


FIGURE 19.16 This scene tells a complex story, with several important characters. **Point to the diagonal lines in this work. Where do they direct your attention?**

Jan Steen. *St. Nicholas' Day.* c. 1660–65. Oil on canvas. 82 × 70 cm (32¼ × 27¾″). Rijksmuseum, Amsterdam, Holland.

Jan Vermeer (1632–1675)

With Jan Vermeer (**yahn** vair-**meer**), Dutch genre painting reached its peak. For more than 200 years, however, Vermeer was all but forgotten, until his genius was recognized during the second half of the nineteenth century.

Fewer than 40 pictures are known to have been painted by Vermeer. Of these, most illustrate events taking place in the same room. Because so many of his paintings show inside scenes, Vermeer is often thought of as a painter of interiors. Even though there are people in his paintings, they seem to be less important than the organization of the composition and the effect of light on colors and textures.

The Love Letter

FIGURE 19.17

The Love Letter (**Figure 19.17**, page 434) demonstrates Vermeer's mastery as an artist. He has taken an ordinary event and transformed it into a timeless masterpiece of perfect poise and serenity. Everything seems frozen for just a moment as if under some magic spell.

CONTENTS

Storytelling in Art

You are made to feel that you are actually in the painting, standing in a darkened room that looks very much like a closet. The doorway of this closet acts as a frame for the scene in the next room. Thus, the foreground is an introduction to the story unfolding deeper in the work.

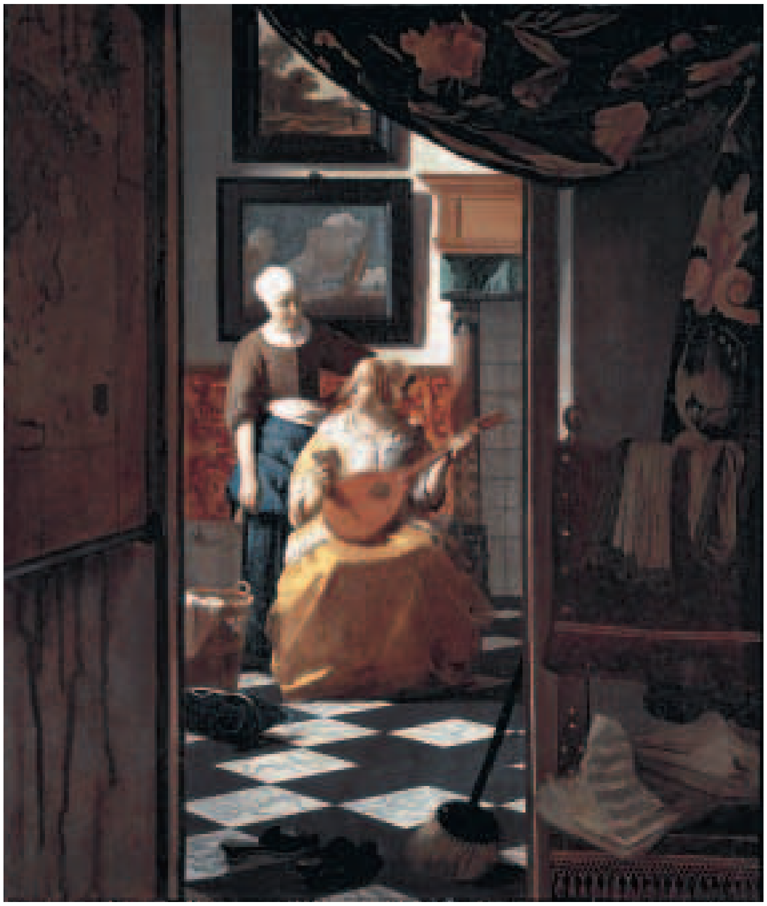


FIGURE 19.17 Jan Vermeer. *The Love Letter.* 1666. Oil on canvas. 44 × 39 cm (17⅜ × 15¼″). Rijksmuseum, Amsterdam, Holland.

1 The black and white floor tiles lead your eye into this room, where you see two women.

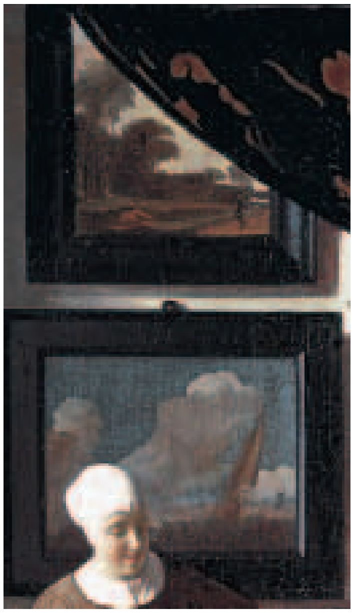
2 The clothes of the standing woman suggest she is a servant. A basket of laundry rests on the floor beside her. She has just handed a letter to the seated woman.

3 This woman is richly dressed and, until this moment, has been amusing herself by playing the lute. The facial expression and exchange of glances tell you that this is no ordinary letter. The young woman holds the letter carefully but avoids looking at it. Instead, she glances shyly up at the face of the servant girl.

4 Words are unnecessary, a reassuring smile from the servant girl is enough to tell the young woman that it is indeed a very special letter, no doubt from a special young man.

5 The two figures seem to be surrounded by light and air. This contributes to a feeling of space, which is increased by placing the viewer in the darkened closet.

6 The marine painting shows ships at sea. It may suggest that the letter is from someone at sea or someone who has been transported afar by sea.



7 The landscape on the wall curves to repeat the diagonal sweep of the curtain above the door. In this way, it connects the foreground and the background.

Judith Leyster (1609–1660)

In 1893, officials at the great Louvre museum in Paris were surprised when they cleaned a work long thought to have been painted by Frans Hals **(Figure 19.18).** They discovered that the signature on the painting belonged to a woman—Judith Leyster (**lie**-stir).

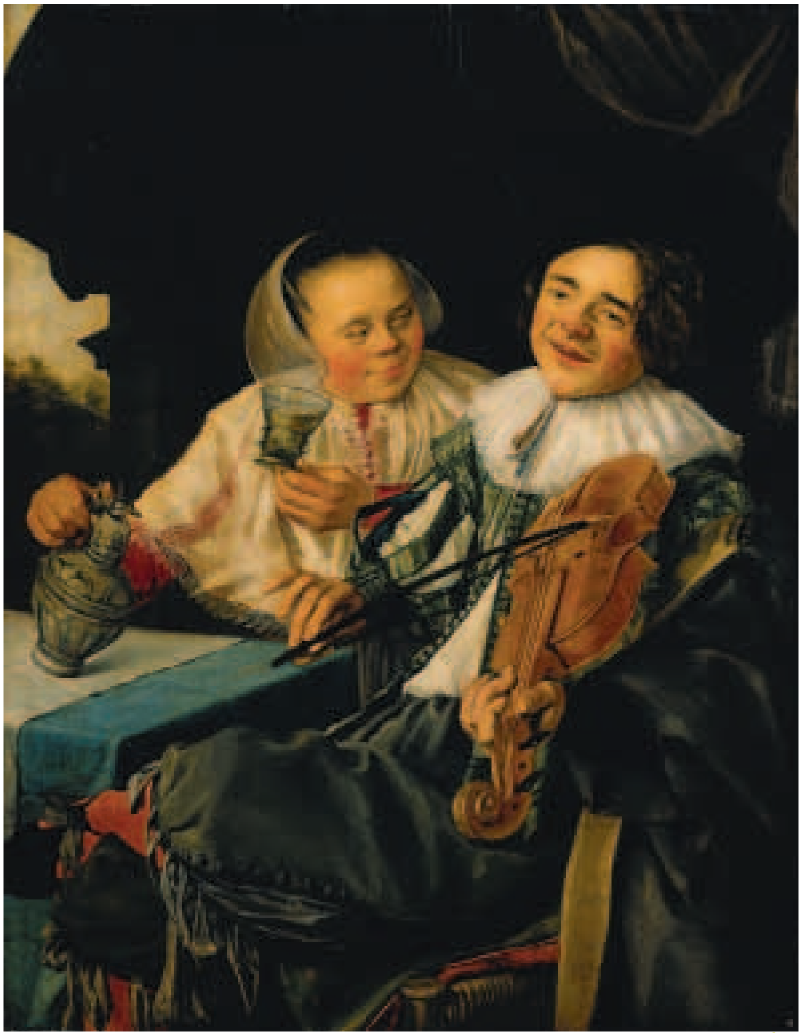
It was soon discovered that there was little written information available on Judith Leyster. At first, some historians considered her to be just an imitator of Hals. In the years since, however, Leyster has been recognized as a unique and talented artist whose work had its own impact on Dutch art of the seventeenth century.

Women artists at the time were expected to paint delicate still lifes. Leyster did paint still lifes, but chose in addition to do genre subjects and portraits.

Influences on Leyster's Art

A serious student of art, Leyster studied the works of others and skillfully applied what she learned to her own painting. From artists who had visited Italy, she learned about Caravaggio's dramatic use of light and dark. This sparked her own interest in the effects of light on her subjects under varying conditions.

Leyster also learned from the pictures painted by her fellow Dutch artists. Not only was she familiar with Hals's work, but she was also his friend. It is clear that she saw much to be learned from his remarkable brushwork. The influence of Hals on Leyster's style was not far-reaching, though. The majority of her works give less an impression of the fleeting moment and more the feeling that care and time have been taken to achieve an overall elegant effect.



ART Online

Go to Web Links at art.glencoe.com to find out more about Judith Leyster and women artists of this time.

■ **FIGURE 19.18** Judith Leyster was not only influenced by the work of Frans Hals, she was a close friend— until Hals coaxed one of her students to study with him. **What similarities do you see in the work of these two artists?**

Judith Leyster. *Merry Company.* 1630. Oil on canvas. 68 × 57 cm (26¾ × 22½″). The Louvre, Paris, France.

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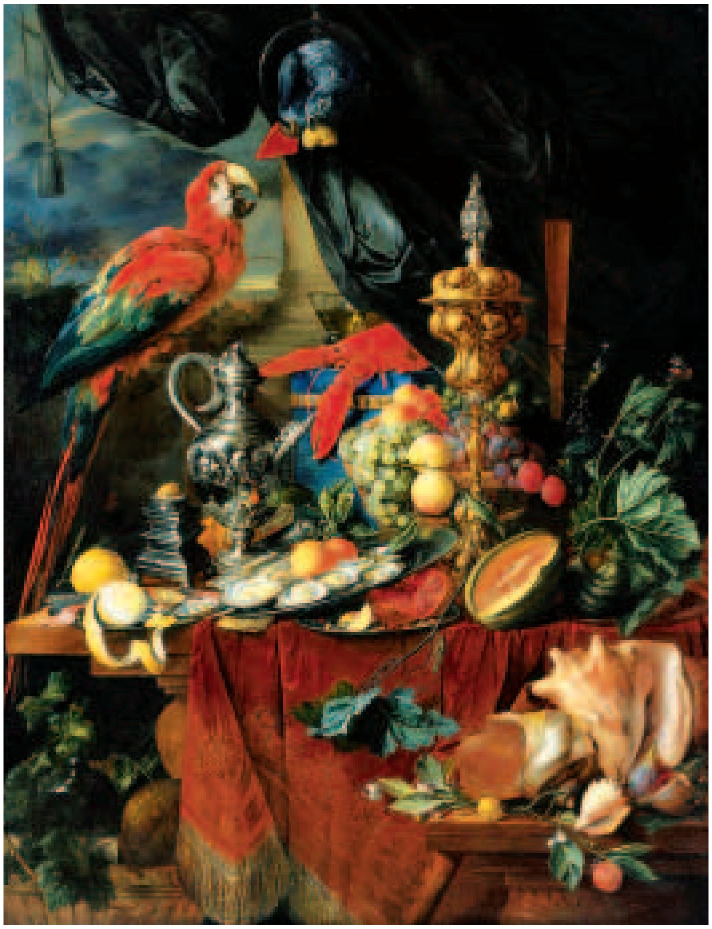
Still Life

■ **FIGURE 19.19**

Another type of painting intended to satisfy the tastes of the Dutch people were still-life pictures. They were usually small enough to hang inside the home, where they were counted among the family's prized domestic possessions. The Dutch affection for paintings of this kind can be best appreciated by examining a picture by one of Holland's greatest still-life painters, Jan Davidsz de Heem **(Figure 19.20).** This work presents viewers with a lavish variety of foods, ornate utensils, and a pair of parrots near or around a sumptuously laid table.

The dazzling colors, ornate forms, and rich textures combine to create a visual feast. Although the objects look as if they have been arranged in a haphazard fashion, they were in fact composed with great care to help direct your eye through the picture. Start with the objects at the lower right corner. You will find your eye curving upward to form an axis line in the shape of a large *S*. This axis line guides you through the center of the table to the first brightly colored parrot and then on to the second bird at the top center of the composition.



■ **FIGURE 19.19** Notice that the objects in this picture are placed close to the viewer. **Why do you think this was done? How has the artist used value to enhance the three-dimensional appearance of the objects shown in this painting?**

Jan Davidsz de Heem. *Still Life with Parrots.* Late 1640s. Oil on canvas. 150.5 × 117.5 cm (59¼ × 46¼″). Bequest of John Ringling, Collection of The John and Mable Ringling Museum of Art, The State Art Museum of Florida.

LESSON TWO REVIEW

Reviewing Art Facts

1. **Explain** Why did the highly religious Baroque style have little impact in Holland?
2. **Define** What is genre painting?
3. **Describe** What type of picture did Frans Hals prefer to paint?
4. **Explain** How did Rembrandt succeed in arousing the viewer's curiosity?

Beyond the Classroom

Art in the Real World Genre paintings. These paintings show scenes from everyday life. They include portraiture, landscape, and still life. They provide us with a wonderful look at the people, their dress, and their customs during this period.

Activity Take a digital camera or sketchbook into your neighborhood or community and capture the "genre" of your time and place. Using available art materials, create a painting that expresses your interpretation of a scene from everyday life in your community. Arrange for a display of the classroom's works at a local public building.

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Spanish Art

Vocabulary
- prodigal

Artists to Meet
- Jusepe de Ribera
- Diego Velázquez
- Bartolomé Esteban Murillo

Discover
After completing this lesson, you will be able to:
- Identify the most common subjects of Spanish paintings during the seventeenth century.
- Describe the style and the most important works of Jusepe de Ribera, Diego Velázquez, and Bartolomé Esteban Murillo.

While Dutch artists painted portraits, landscapes, and genre subjects, Spanish artists continued to paint saints, crucifixions, and martyrdoms. Religious subjects always interested Spanish artists more than other subjects. The seventeenth century brought a slight change, however. Artists at this time often used the same religious subjects as El Greco did, but their works had a more realistic look.

Jusepe de Ribera (1591–1652)

One of the first Spanish painters to show greater realism in his works was Jusepe de Ribera (zhoo-**say**-pay day ree-**bay**-rah).

In his painting *The Blind Old Beggar* **(Figure 19.20),** Ribera used Caravaggio's dramatic lighting and realism to paint an old man and a young boy standing together in the shadows. Their faces stand out clearly against a dark background.

A light originating outside the painting illuminates these faces and allows you to see every detail. The wrinkles, creases, and rough beard of the old man's face contrast with the smooth freshness of the boy's. The old man's unseeing eyes are tightly closed, but the lively eyes of the boy stare directly at the viewer.

The figures in this work may be the main characters from the autobiography of a penniless wanderer named Lazarillo de Tormes. When he was a boy, Lazarillo was given to a blind man. The child was to act as the man's guide and, in return, was to be fed and cared for. The relationship between the crafty, often cruel old man and the innocent boy was unhappy from the beginning. Gradually the boy became just as shrewd and hardened as his master. Nothing could shock or surprise or frighten Lazarillo, and the same could be said for the boy who stares boldly from the shadows of Ribera's painting.

Baroque painters such as Rubens liked to paint large, complicated pictures filled with masses of active people. Ribera's paintings, however, were much simpler. He preferred to paint a single tree rather than a forest, one or two figures instead of a crowd. He also avoided excitement and action in favor of calmness in most of his works.

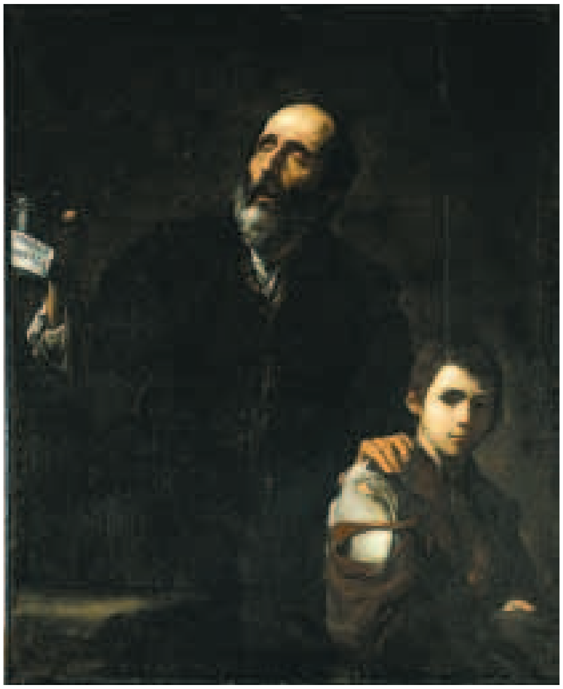

FIGURE 19.20 The light here highlights the details in the faces of both figures, and illuminates the cup the beggar holds out to passersby. **Point out specific details that indicate the influence of Caravaggio on this painter's style.**

Jusepe de Ribera. *The Blind Old Beggar.* c. 1632. Oil on canvas. 124.5 × 101.7 cm (49 × 40¹⁄₁₆″). Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio. R. T. Miller Jr. Fund, 55.9.

Diego Velázquez (1599–1660)

Diego Velázquez (dee-**ay**-goh vay-**lahs**-kess) was born in Seville to a noble family. Since it was considered improper at that time for a nobleman to earn his living as a common artist, Velázquez could only pursue a career as a painter if he found a position at the

The Viewer's Position in Art

Velázquez composed the figures in *The Surrender of Breda* **(Figure 19.21b)** so that they can be seen best when you are looking straight ahead at the center of the painting. How did he arrange the figures to establish this position for the viewer?

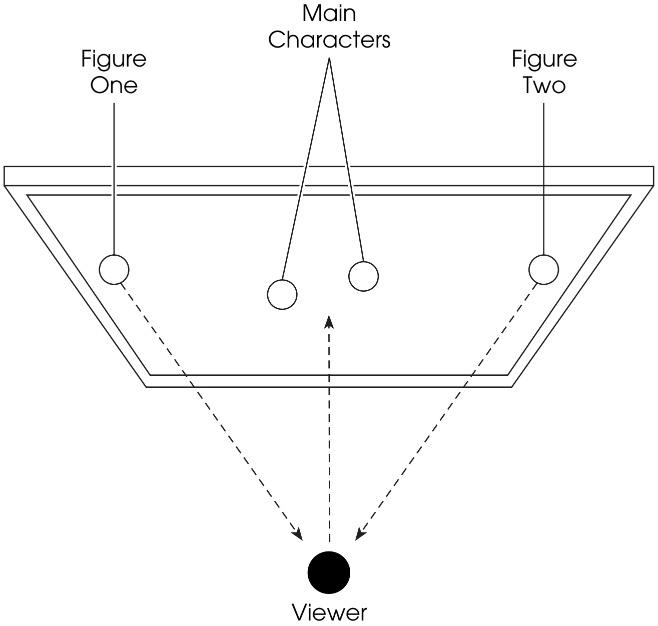

FIGURE 19.21a Diagram of the viewer's position before *The Surrender of Breda.*

1

The two commanders are the main characters in this scene. They are placed directly in the center.

2

The figures at the far left and far right both stare directly at you. Their gaze, coming from different places in the picture, pinpoints your position in front of the painting, as shown in the diagram (Figure 19.21a). From this position, you can observe the meeting of the two rival commanders.

3

The key to the city is being passed from one commander to the other. Velázquez silhouetted the key against a light background to place emphasis on it.

4

The position of a horse leads your eye deeper into the painting, to the point where you see the lances and the flag of the Spanish army. The soldiers of this army proudly hold their lances erect; they are the victors.

5

The defeated Dutch soldiers hold their lances carelessly. Smoke rises from the captured city in the background. The angle of this smoke repeats the diagonal movement of the Spanish flag on the right and unites the triumphant army with the city it has conquered.

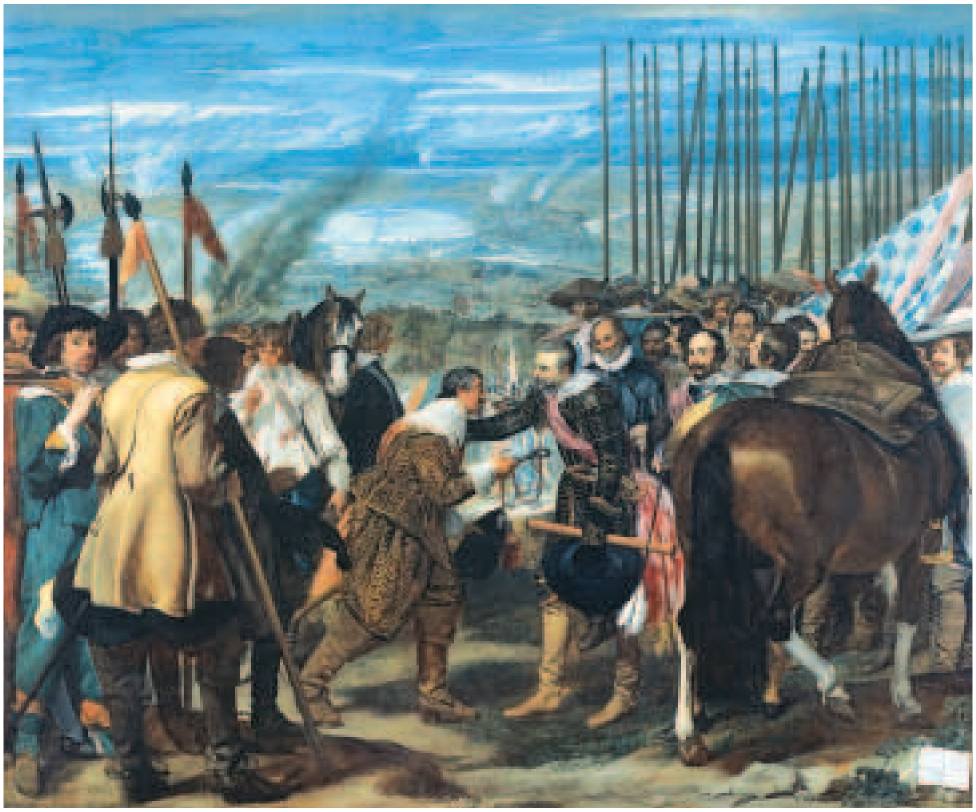

FIGURE 19.21b

Diego Velázquez. *The Surrender of Breda.* 1634–35. Oil on canvas. 3.07 × 3.65 m (10′1″ × 12′). The Prado, Madrid, Spain.

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With this in mind, the young artist went to Madrid, where his talent was soon recognized, and he was asked to paint a portrait of the king, Philip IV. When it was finished, Philip was so pleased that he said no one but Velázquez would ever again paint his picture. In all, Velázquez painted Philip 34 times. No other artist ever painted a king so often.

Velázquez's painting *The Surrender of Breda* **(Figure 19.21)** celebrated the Spanish victory over the Dutch city of Breda. The picture, the largest the artist ever created, shows the moment when the commander of the Spanish army receives the key to the conquered city.

Las Meninas

FIGURE 19.22

Later in his career, Velázquez painted one of his best-known works, *Las Meninas,* or *The Maids of Honor* **(Figure 19.22).** Here he shows the young daughter of the king surrounded by ladies-in-waiting, attendants, and a dog. The artist also shows himself standing at his easel. Farther back in the picture, the faces of the king and queen are reflected in a mirror.

Velázquez's use of a mirror in this way may remind you of Jan van Eyck's picture of Giovanni Arnolfini and his bride (**Figure 17.4,** page 383). It is quite possible that Velázquez was influenced by van Eyck's painting, since it was part of the Spanish royal collection at that time.

What is happening in this picture? The princess may have just entered a room in which the artist is painting a portrait of the king and queen. Or, the artist may be trying to paint the princess while the king and queen watch; but the princess, tired of posing, turns her back to him. Generations of curious viewers have tried to discover what is happening in this picture—but is it really so important? If one sees the painting as simply a picture of everyday life at the palace, it is still interesting. The scene is peaceful, quiet, and natural.

One of the most striking things about Velázquez's painting is the way he creates the illusion of space. You see the scene stretched out before you and, by looking in the mirror, you see the scene continuing behind you, as well.

Velázquez also suggests the world beyond the room, which he allows you to glimpse through an open door. Light from a window illuminates the foreground, while the background is veiled in soft shadows. You not only see space here—you can almost feel it. If you could enter that room, you would first pass through the bright, warm sunlight in the foreground and, with each step, move deeper and deeper into the shadowy coolness of the interior. If you wished, you could walk through the open door, up the steps, and out of the room.

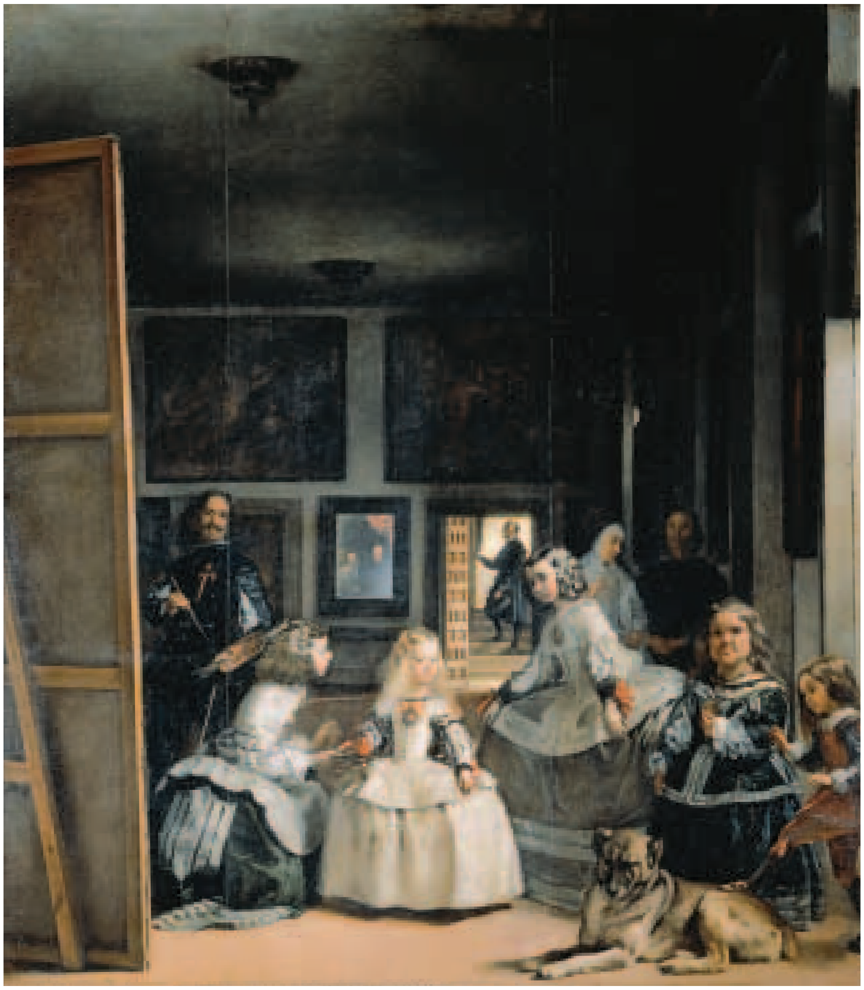

FIGURE 19.22 Notice the light from the open door at the back of the room. **From which direction does additional light come?**

Diego Velázquez. *Las Meninas (The Maids of Honor).* 1656. Oil on canvas. 3.18 × 2.76 m (10′5″ × 9′). The Prado, Madrid, Spain.

Bartolomé Esteban Murillo (1617–1682)

While Velázquez was working at the royal court in Madrid, another artist, Bartolomé Esteban Murillo (bar-toh-loh-**may ess**-tay-bahn moo-**ree**-yoh), was building a reputation for himself in Seville.

Many of Murillo's paintings were done for monasteries and convents. One of these tells the familiar story of The Prodigal Son **(Figure 19.23).** You see the father welcoming the **prodigal,** or *recklessly wasteful* son; the calf to be prepared for the celebration feast; and servants bringing a ring, shoes, and new garments. Notice the contrast between excited and calm feelings in the picture. You see a little dog barking excitedly and servants conversing in an earnest manner. Yet, the tone of the reunion between father and son is tender and quiet.

Murillo avoided sharp lines and color contrasts in order to keep his composition simple and harmonious. In this way, the viewer would not be distracted from observing the joy associated with the son's return.

The subject of *The Return of the Prodigal Son* reflects the attitude of the Catholic Church during this period of the Counter-Reformation. Like the forgiving father, it welcomed back those who had followed Martin Luther and other Protestant reformers. Many did return, but others did not.

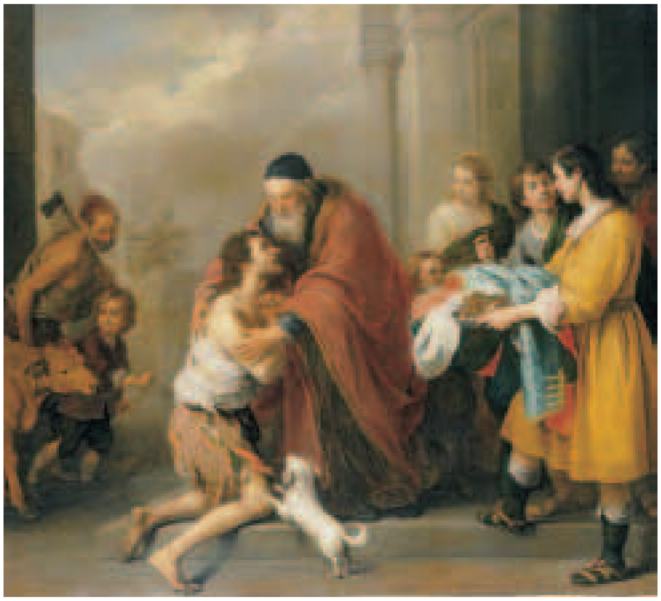

FIGURE 19.23 The central figures in this work are clearly the father and the son. **How did the artist use light and position to identify the central figures?**

Bartolomé Esteban Murillo. *The Return of the Prodigal Son.* 1667–70. Oil on canvas. 236.3 × 261.0 cm (93 × 102¾″). National Gallery of Art, Washington, D.C. Board of Trustees, Gift of the Avalon Foundation.

LESSON THREE REVIEW

Reviewing Art Facts

1. **Describe** How did the subject matter of Spanish Baroque painters differ from that of Dutch Baroque artists?
2. **Explain** Tell how Caravaggio's style influenced Jusepe de Ribera.
3. **Examine** How did Velázquez use line to express the pride of the victors in Figure 19.21, page 438?
4. **Identify** List three ways Velázquez used space to intrigue the viewer in *Las Meninas* (Figure 19.22, page 439).

Visual Arts Journal

Communicating Ideas Study the work of Velázquez in Figure 19.21b, and then study the diagram of the work in Figure 19.21a. The artist must always consider the viewer's position when creating a work of art. Changing the viewer's position can completely change the character and message of the painting.

Activity Artists in different time periods also considered the viewer's position. Create diagrams showing the position of the viewer in the artworks in Figures 16.21a, 16.21b, 18.1, 19.4, and 19.7. Which viewer's position do you think is most effective? Which is least effective?

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STUDIO LESSON

Painting a Shape Moving in Space

Materials

- Small piece of cardboard or mat board
- Scissors, ruler, and pencil
- White drawing paper, 9 × 12 inches
- Tempera or acrylic paint
- Brushes, mixing tray, and paint cloth
- Water container

Complete a painting that records, in repeated overlapping shapes and gradual changes in intensity, the movement of a falling, bouncing object as it turns and twists along an axis line through space. Select two complementary hues to obtain a range of color intensities.

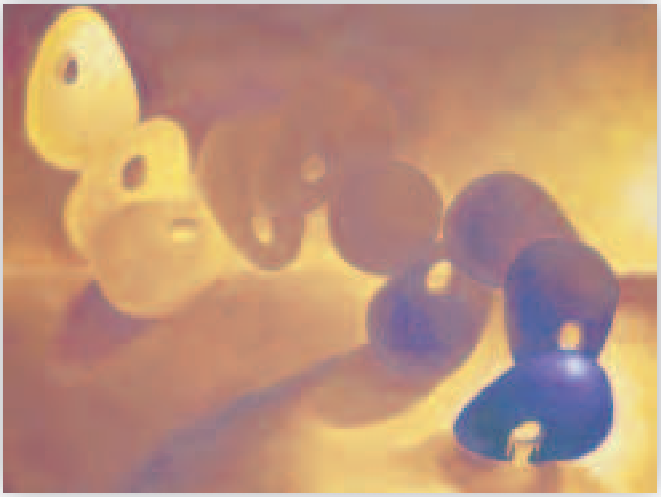

FIGURE 19.24 Student Work

Inspiration

Study Peter Paul Rubens's *The Raising of the Cross* (Figure 19.9, page 427). Can you trace your finger along the axis line in this picture? Explain how this line helps organize the placement of shapes and contributes to the illusion of movement.

Process

1. On the piece of cardboard, draw the outline of a small, simple object such as a key, large coin, or eraser. Cut this shape out with scissors.
2. With the ruler and pencil, make a straight, horizontal line about one-half inch from the bottom of the sheet of white drawing paper positioned lengthwise. This line can represent a tabletop or the floor.
3. Position your cardboard shape at the top left corner of your paper and trace around it with the pencil. Draw the same shape near the lower right corner of the paper so that it appears to rest on the horizontal line.
4. Imagine that the object you have drawn is made of rubber. The two drawings represent the first and last positions of this object. It has been dropped, strikes the floor, and bounces through space. To show movement, lightly draw an axis line from the object at the top to the one at the bottom.
5. Using your cardboard shape as a pattern, complete a series of *overlapping* drawings showing your object as it twists, turns, and bounces through space along the axis line.
6. Select two *complementary* colors of tempera or acrylic and paint the shapes you have created. Use gradations of intensity to show movement.

Examining Your Work

Describe Is the object in your painting easily identified? Did you show that it has bounced on the floor at least twice? Did you use two complementary colors?

Analyze Can you trace the movement of your shape along an axis line? Do repeated, overlapping shapes and gradual changes of intensity add to the illusion of a falling object twisting, turning, and bouncing through space?

Interpret What adjective best describes the movements of the object pictured in your painting? Is the idea of a falling, bouncing object clearly suggested?

Judge Which theory of art, formalism or emotionalism, would you use to determine the success of your painting? Using that theory, is your painting successful?

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ART Online For more studio lessons and student artworks, see art.glencoe.com.

A PASSION FOR PAINTING

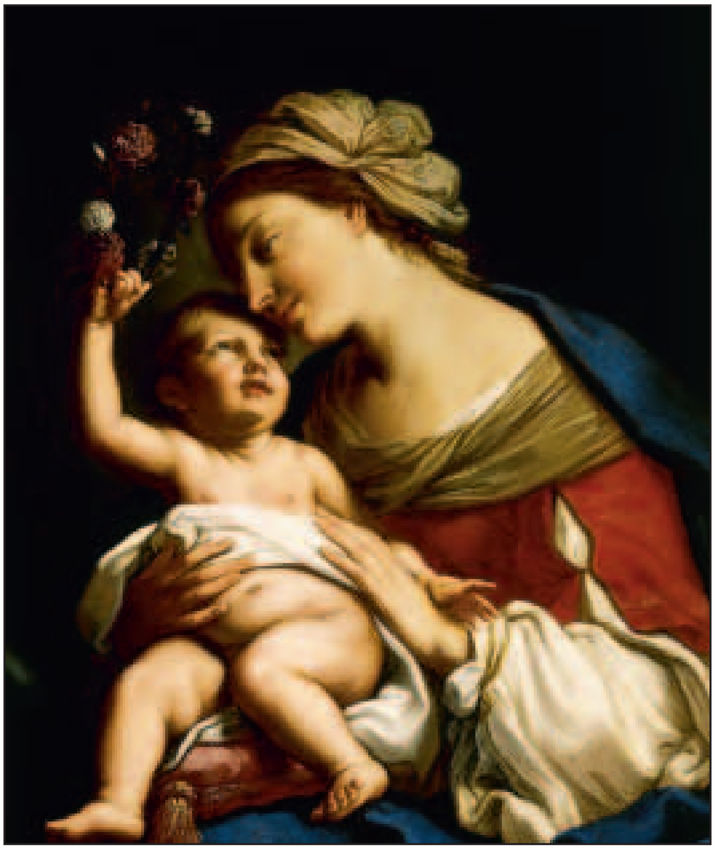
A female painter defied society to pursue her art.

It was very challenging for a woman to become a painter in seventeenth-century Italy. Women of the time could not participate in the traditional apprenticeship for artists. Females who did manage to learn their craft had difficulty earning money from their work.

Elizabeth Sirani (1638–1665) was an impressive exception. Instead of learning to paint in a school, she learned from her father, artist Giovanni Andrea Sirani. At first, even Giovanni did not want to take her on as a pupil. However, he soon discovered that Elizabeth not only painted well, she painted fast. In the beginning, the public doubted that a woman could produce skillful art so quickly. Rumors started that her pictures were actually painted by her father. To prove her authenticity as an artist, Elizabeth completed a painting in front of an audience of dignitaries.

Despite skeptics, Sirani earned much respect as an artist. She was one of the few women who painted large-scale historical, religious, and mythological scenes. Her work most often featured female subjects, such as Mary Magdalene, Salome, and Portia. As a woman, Sirani found it easier to hire female models than male models.

To share her knowledge, Sirani opened an art school for women, helping her two sisters, among others, to become professional artists. Sirani paid a price for her dedication and hard work. She died at the young age of 27. However, she left behind a large and enduring legacy of nearly 190 paintings.



THE NATIONAL MUSEUM OF WOMEN IN THE ARTS

Elizabeth Sirani. *Virgin and Child*. 1663. This painting appeared on a U.S. postage stamp in 1994. It was the first time a historical work by a female artist was shown on a Christmas stamp.

TIME to Connect

Study Elizabeth Sirani's *Virgin and Child* on this page and Raphael's *The Alba Madonna* on page 373 (Figure 16.24).

- **Compare and contrast the two versions of the same subject. Consider technique, such as the use of color and light and shadow. Also think about the elements of the paintings, such as the background, people in the scene, and their the arrangement on the canvas.**
- **How do these details contribute to the aesthetic appeal of each painting? Explain your answer.**

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CHAPTER 19 REVIEW

Reviewing the Facts

Lesson One

1. What was the Counter-Reformation?
2. How do Baroque artworks suggest a sense of movement or stillness?
3. How did Caravaggio paint his figures to remind the viewer that they were not supernatural beings?

Lesson Two

4. While artists in the Catholic countries were painting religious subjects, what were the Dutch Protestants painting?
5. What kind of subject matter did Vermeer generally paint?
6. Where has Vermeer placed the viewer in his painting *The Love Letter* (Figure 19.17, page 434)?
7. How does Judith Leyster capture the moment in *Merry Company* (Figure 19.18, page 435)?

Lesson Three

8. What purpose is served by the two side figures that stare out at the viewer in Velázquez's painting *The Surrender of Breda* (Figure 19.21, page 438)?
9. What freedoms were artists experiencing by the end of the seventeenth century?

Thinking Critically

ANALYZE. Look closely at the lighting in Rembrandt's *The Night Watch* (Figure 19.13, page 431). Turn your book upside down and squint at the painting so everything except the light areas are blocked out. Trace along the light areas with your finger. Now turn the book right side up and, on a sheet of paper, draw a rectangle the same size as the illustration in the book. Then diagram the location of the light areas in the painting.

YOUR DIGITAL PORTFOLIO

Work in groups with half the group working as art critics while the other half as art historians. Choose one artwork in this chapter to analyze using the steps of art criticism. Use online resources to critique the work. Although you use the same four steps, each group will use different sources and criteria when reviewing the artwork. Share the results, then discuss the similarities and differences that arise. Keep notes from this exercise in your portfolio.

Standardized Test Practice

Reading & Writing

The parable below relates to the painting in Figure 19.23. Read the parable, and then answer the questions.

I A poor man had a son who was filled with the desire to see faraway places. He asked his father if he could sell their cow in order to finance his journey. His father agreed, and the boy left.

II Soon the boy ran out of money. He had nothing to eat, nor any place to sleep. He feared returning home, for he expected his father to be angry. When he returned, however, his father was delighted to see him.

III "Father, can you forgive me?" asked the boy. "I have done wrong."

"I expect your experience has taught you much," the father replied. "Hence, there is nothing to forgive."

1. Based on the passage, a *parable* might be BEST defined as a literary work that

   A entertains.
   B teaches a moral.
   C happened before.
   D ends happily.

2. Which part of the parable most closely reflects the content of Figure 19.23?

   E Part III
   F Part I
   G Part II
   H All parts

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CHAPTER 20

ROCOCO ART

Have you or anyone in your family ever had your portrait painted? Have you ever seen a portrait hanging in a museum? What do you know about Rococo art? At the beginning of the eighteenth century, the Baroque style of art was replaced by the Rococo style. Rococo paintings, like the one in Figure 20.1 were concerned with capturing the beauty, wealth, and gaiety of a carefree, aristocratic society. The Rococo style made France a leader in the art world, and France kept that position for the next three centuries.

FOCUS ON READING

Read to Find Out As you read this chapter, find out about the eighteenth-century Rococo movement in art. Learn about Rococo art and painting in France. Read to find out about portrait painting and other art from England and Spain.

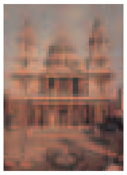
Focus Activity Compare and contrast the different ways that France, England, and Spain responded to the elegant Rococo style. Draw two overlapping circles to create a Venn diagram. List the traits unique to *The French Comedy* (Figure 20.1) by Antoine Watteau in one circle. List the traits unique to *The Third of May* (thumbnail detail 1814 on the Time Line) by Francisco Goya in the opposite circle. List the traits similar to both pieces in the space created by the overlapping circles. Both are oil paintings created during the Rococo period. What do they have in common? In what ways are they very different from each other?

Using the Time Line Take a look at some of the other artworks for this chapter that are introduced on the Time Line. What different responses to the Rococo style do you notice?

1661
Molière, the French comic dramatist, presents the first of his comédie-ballets to the king

1668–85
The Palace of Versailles displays the power and wealth of King Louis XIV

1672
France declares war on the Dutch



1675
Sir Christopher Wren begins St. Paul's Cathedral, London, England

c. 1738
Jean-Baptiste Siméon Chardin portrays members of the middle class in his paintings

1650

1666
The Great Fire of London

1700

1700–1750
Rococo Period

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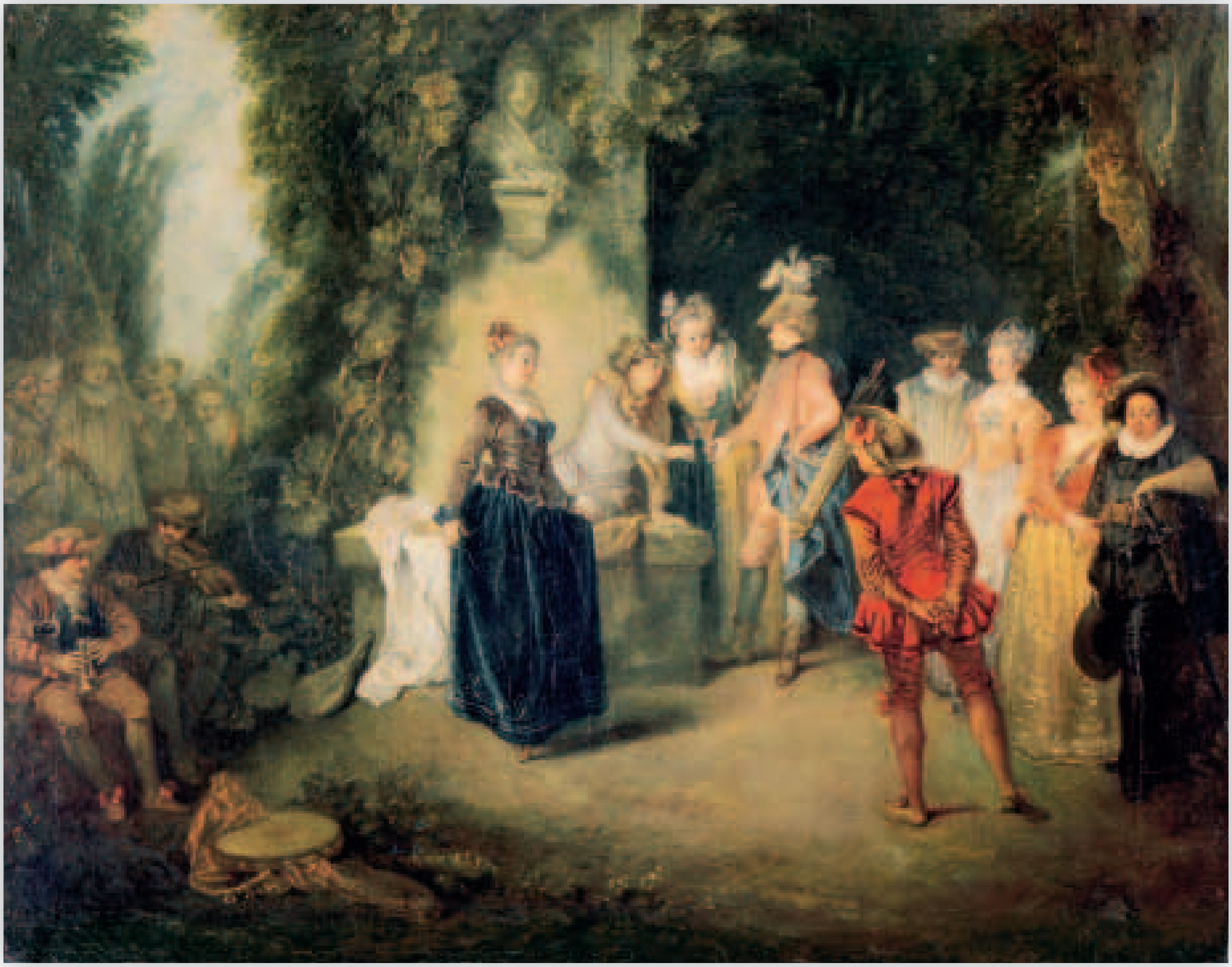
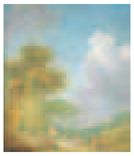


FIGURE 20.1 Antoine Watteau. *The French Comedy*. c. 1716. Oil on canvas. 37 × 48 cm (14½ × 18⁹⁄₁₀″). Gemaeldegalerie, Staatliche Museum zu Berlin, Berlin, Germany. Bildarchiv Preussischer Kulturbesitz/Art Resource, NY.



c. 1765
Jean-Honoré Fragonard paints *The Swing*

c. 1770
Thomas Gainsborough paints *The Blue Boy*

1804
Napoleon becomes emperor of France

1814
Francisco Goya paints *The Third of May, 1808*

1750

1800

1775–1776
American Revolution

1789–1799
The French Revolution

TIME & PLACE CONNECTIONS

Refer to the Time Line on page H11 in your *Art Handbook* for more about this period.

CONTENTS

Art in France

Vocabulary

- aristocracy
- Rococo art

Artists to Meet

- Antoine Watteau
- Jean-Honoré Fragonard
- Jean-Baptiste Siméon Chardin

Discover

After completing this lesson, you will be able to:

- Identify the differences between Baroque and Rococo art.
- Discuss how the works of Antoine Watteau and Jean-Honoré Fragonard conform to the Rococo style.
- Explain how the works of Jean-Baptiste Siméon Chardin differ from those of other French eighteenth-century painters.

At the beginning of the eighteenth century, a new style of art and architecture became evident in France. The royal court had become increasingly important, and the **aristocracy**—*persons of high rank and privilege*—took their place in the pageantry of court life. The new style reflected this luxurious and idle way of life. It was marked by a free, graceful movement, a playful use of line, and delicate colors. Sometimes referred to as Late Baroque, the style differed enough from the Baroque that it deserved its own label. It received one when artists at the beginning of the next century disrespectfully called it *Rococo.*

Rococo art *placed emphasis on the carefree life of the aristocracy rather than on grand heroes or pious martyrs.* Love and romance were thought to be more fitting subjects for art than history and religion. At a time when poets were creating flowery phrases of love, painters were using soft, pastel colors to express the same sentiment. Both showed a zest for describing a lighthearted world filled with people seeking little more than pleasure and happiness.

The Palace at Versailles

FIGURE 20.2

At Versailles, a short distance from Paris, King Louis XIV embarked on the greatest building project of the age. It was to be the largest, most elegant palace in the world—the king's home as well as the capital of France **(Figure 20.2).** The royal family moved into it in 1682, but the palace continued to undergo numerous changes. Louis and his successors lavished money, time, and attention on the palace, constantly making improvements and adding new decorations.

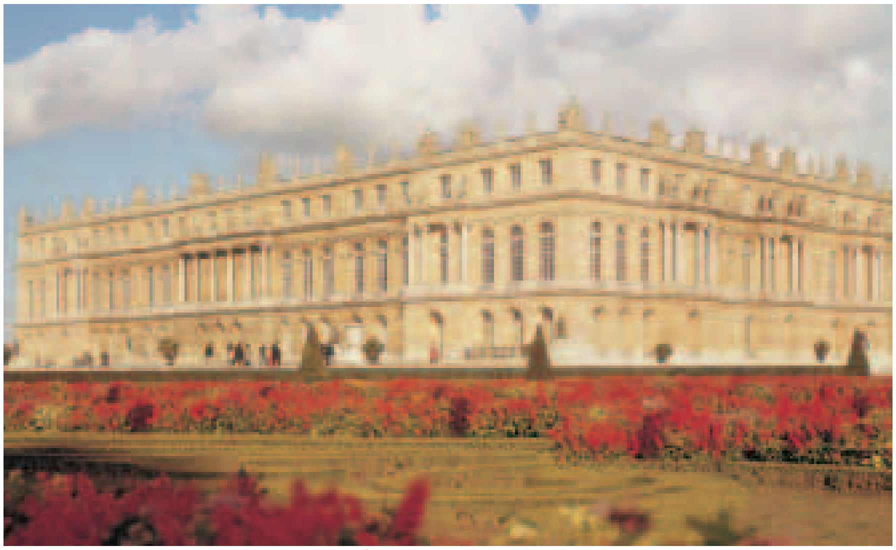


FIGURE 20.2 Large forests were planted and statues of marble and bronze decorated the magnificent gardens of Versailles. **Looking at it from the outside, what do you think the interior of this palace looked like?**

The Palace of Versailles, near Paris, France. 1668–85.

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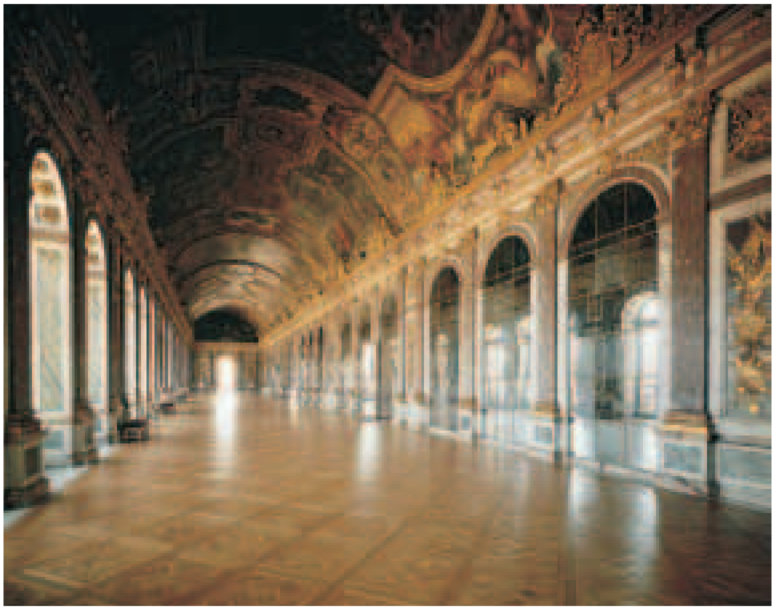
Versailles was considered to be an example of the Baroque style in France. However, in this elegant, aristocratic setting which was under constant renovation during Louis XIV's long reign, were also the seeds of the new Rococo style. In architecture, the style was marked by delicate interior decorations, including fancy curving ornamentation.

Within the palace, King Louis XIV was treated as if he were a god. He chose the sun as his emblem and was known as the Sun King. To make sure there was always an audience for the royal display of power and wealth, people were free to enter and wander about the palace, as long as they were properly dressed. There they could gaze at the artworks, the tapestries, and the mirrors and even watch the royal family eat their spectacular meals **(Figure 20.3)**.

New Directions in French Painting

In painting, the dramatic action of the seventeenth century gave way to this new, carefree style. The constant movement of the Baroque lost its force in Rococo art, which favored greater control and elegance. Paintings made greater use of delicate colors and curved, graceful patterns. When seen in



■ **FIGURE 20.3** The elaborate decorations, gilded and painted ceiling, and architectural detail in the Hall of Mirrors is typical of the palace interior. **Identify familiar architectural features in this hall.**

Jules Hardouin Mansart. Hall of Mirrors in the Palace at Versailles, Versailles, France. 1678–89.

TIME & PLACE CONNECTIONS

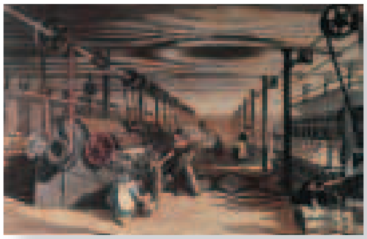
c.1700 1800

Rococo Period

See more Time & Place events on the Time Line, page H11 in your *Art Handbook*

COTTON GIN. After cotton was picked, the fiber had to be separated by hand from the seed. Eli Whitney's invention in 1793 helped speed the process. The cotton gin had revolving saws to pull cotton from the seed and ribs between the saws to prevent the seeds from passing through with the cotton fibers.

MANCHESTER FACTORIES. One of the largest industrial centers in England, Manchester became a world center of the cotton and wool trade. The Industrial Revolution brought economic growth as well as damaging smoke from the factories.



ACTIVITY **Historical reporter.**

You are a reporter covering conditions of the Industrial Revolution. Write an article chronicling the conditions in a factory of the time. Comment on events of the period such as working conditions, child labor, or women's rights.

the palaces and châteaux for which they were intended, these paintings added a final touch of gaiety and elegance.

Antoine Watteau (1684–1721)

The greatest of the Rococo painters was Antoine Watteau (an-**twahn** wah-**toh**). Watteau began his career as an interior decorator and rose to become the court painter to King Louis XV. He is best known for paintings of characters or scenes from the theater as well as for paintings that show the French aristocracy at play.

Embarkation for Cythera

FIGURE 20.4

In *Embarkation for Cythera* **(Figure 20.4)**, Watteau demonstrates the elegance of the Rococo style. The subject of this painting comes from a play and shows a group of happy young aristocrats about to set sail from Cythera, the legendary island of romance. (For 200 years this painting has been known by the wrong name! It has always been called "Embarkation for Cythera" but recent interpretations point out that it shows a departure *from* the mythical island.)

The soft, dreamlike atmosphere, luxurious costumes, dainty figures, and silvery colors give the picture its dreamy feeling, or mood. The figures move with graceful ease. Arranged like a garland, they curl over a small hill and down into a valley bordering the sea. A similar garland made of cupids playfully twists around the mast of the ship.

Like many of Watteau's other works (**Figure 20.1**, page 444), which hint at the fleeting nature of happiness, the painting of

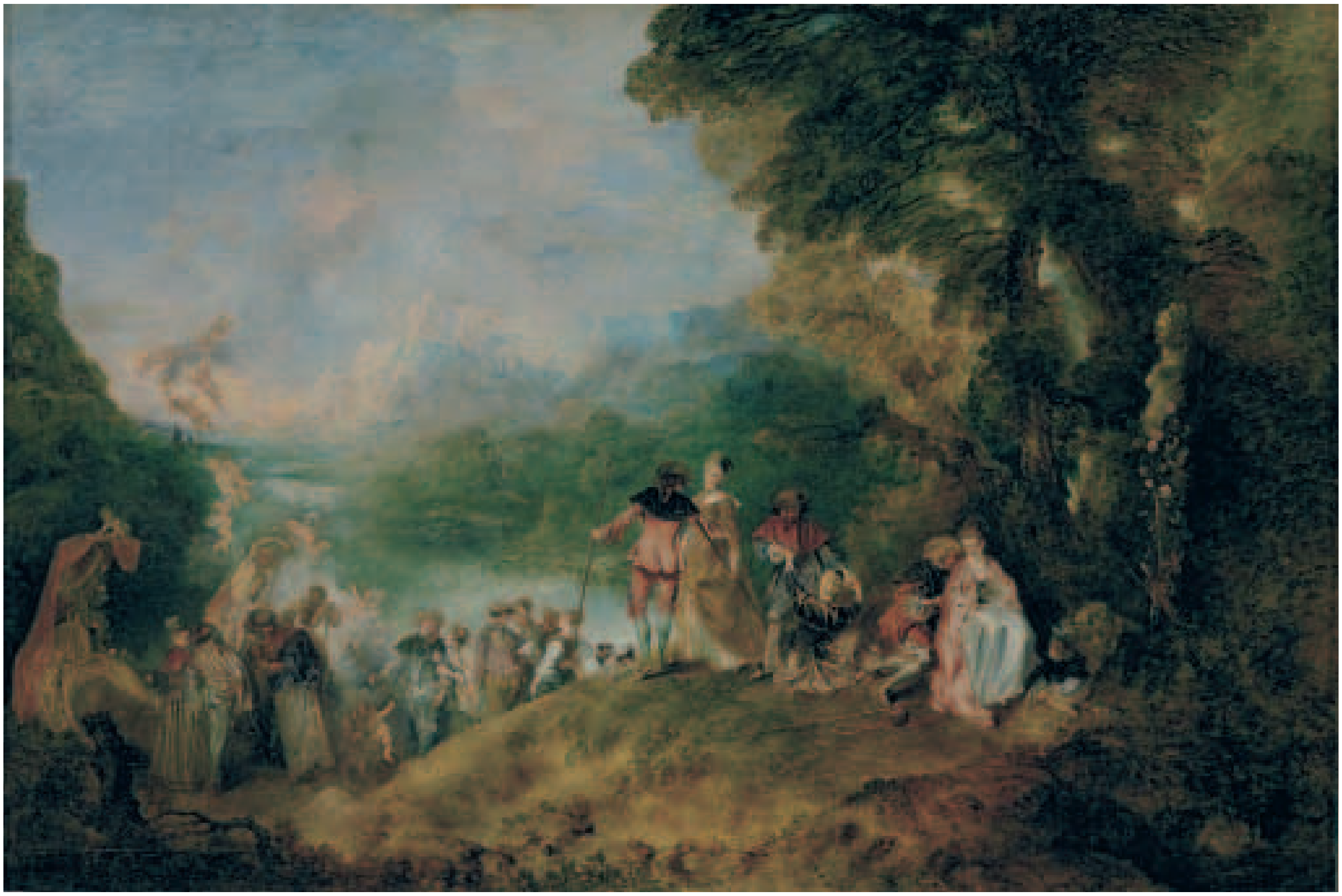


FIGURE 20.4 It is said that this painting depicts a happy occasion. **Can you detect another mood in any of the members of the party?**

Antoine Watteau. *Embarkation for Cythera.* 1717–19. Oil on canvas. 1.3 × 1.9 m (4′3″ × 6′ 4½″). The Louvre, Paris, France.

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Embarkation for Cythera, is tempered by a touch of sadness. One figure seems to sum up this feeling: The woman in the center casts a final backward glance as she reluctantly prepares to join her companions boarding the boat. With her friends, she has spent a carefree day on the island paying homage to Venus, the goddess of love, whose flower-covered statue is seen at the far right of the picture. The woman lingers for just a moment, but her companion reminds her to hurry—the dream is ending.

Jean-Honoré Fragonard

(1732–1806)

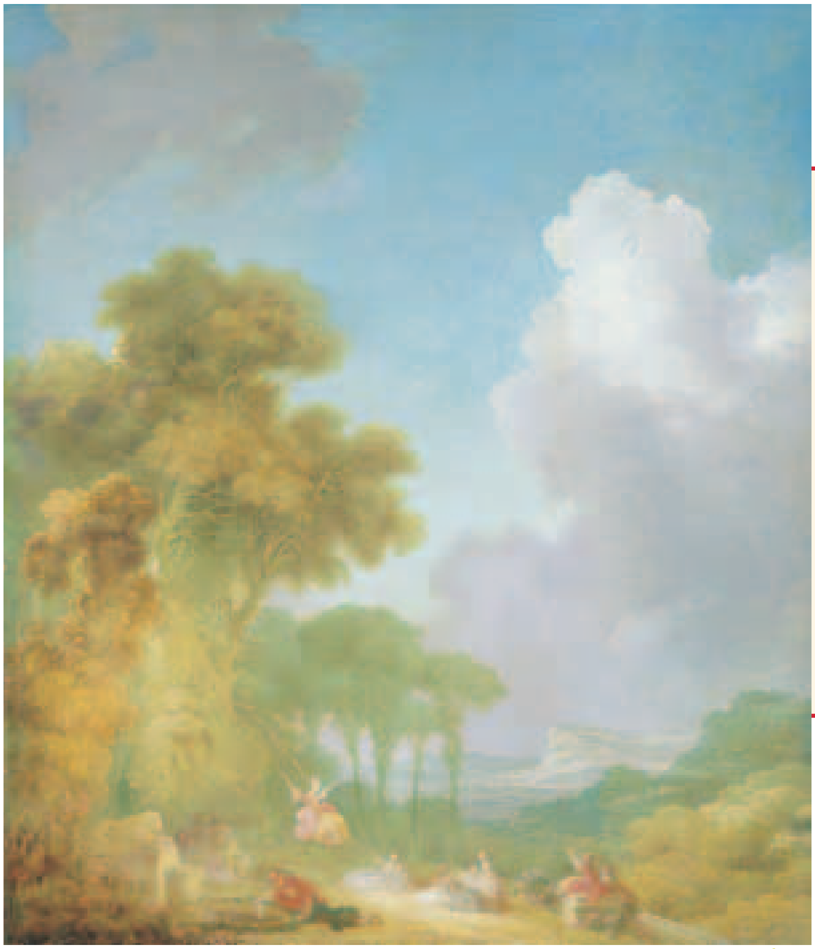
Ignoring the growing signs of unrest that led to the French Revolution, the upper class continued to devote their lives to pleasure. They liked to frolic in parklike gardens, pamper their pets, play on elegant swings, and engage in idle gossip. All of these trivial pastimes are found in a painting by Jean-Honoré Fragonard (**jawn** oh-no-**ray** frah-goh-**nahr**).

The Swing

■ **FIGURE 20.5**

Fragonard, like Watteau, was a court painter. He painted pictures about love and romance using glowing pastel colors applied in a sure, brisk manner. These pictures reveal that Fragonard was a master designer as well. In *The Swing* **(Figure 20.5),** he used axis lines and contour lines to tie the parts of his composition together.

The French Revolution brought a swift end to Fragonard's popularity. All but forgotten, he died of a stroke while eating ice cream. Today his works are reminders of a bygone era and an outdated, luxurious way of life.



LOOKING Closely

ACHIEVING UNITY THROUGH THE USE OF LINE

- **Axis lines.** The arrangement of the figures, the ropes of the swing, the water from the lion fountains, even the position of the telescope form a series of parallel diagonal lines in the lower part of the picture.
- **Contour lines.** The sky and the landscape are united with repeated, rounded contours; the clouds at the right repeat the curved contours of the trees at the left.

■ **FIGURE 20.5**

Jean-Honoré Fragonard. *The Swing.* c. 1765. Oil on canvas. 215.9 × 185.5 cm (85 × 73″). National Gallery of Art, Washington, D.C. Board of Trustees, The Samuel H. Kress Collection.

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Jean-Baptiste Siméon Chardin (1699–1779)

Jean-Baptiste Siméon Chardin (jawn-bahp-**teest** see-may-**ohn** shahr-**dahn**) rejected the delicately painted subjects of the court artists. He preferred subjects that were more in keeping with those painted by the Little Dutch Masters. His works show peasants and members of the middle class going about their simple daily chores.

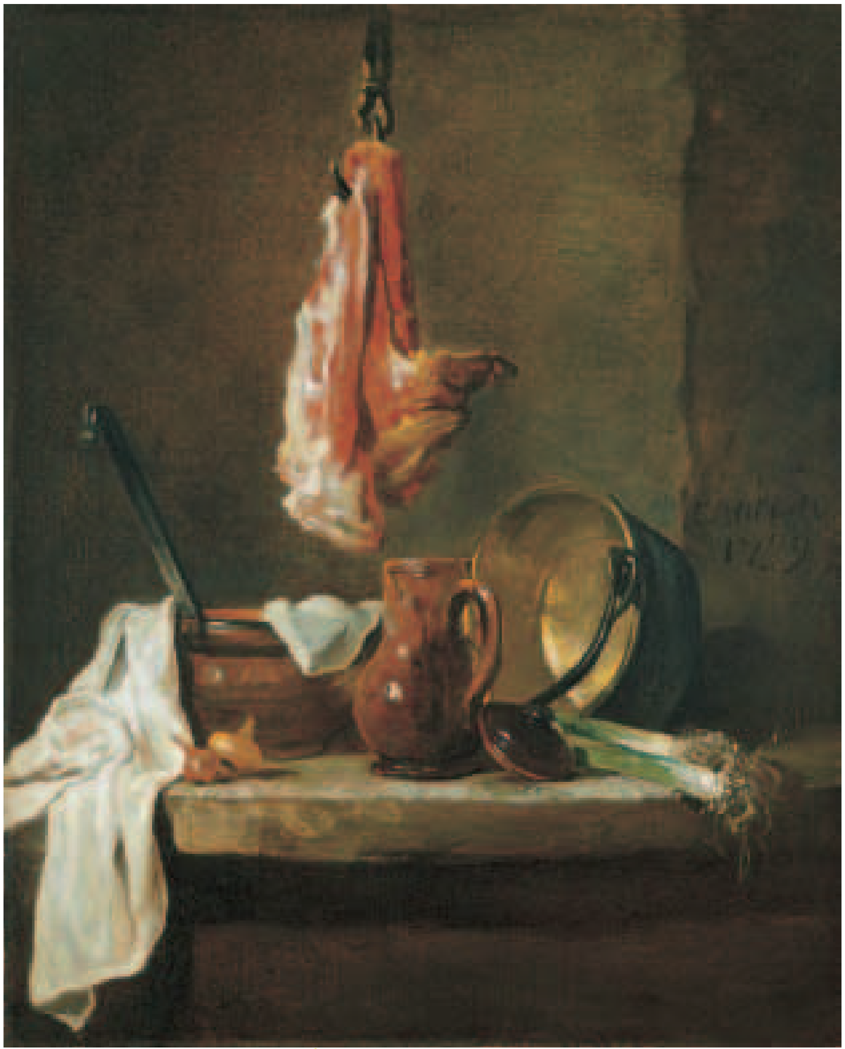
Art about Common People

Chardin's mature work reveals that, in the arrangement of simple objects, he saw the symbols of common working people. He painted still lifes of humble everyday items (Figure 20.6). Earthenware containers, copper kettles, vegetables, and meat were his subjects. Chardin took delight in showing slight changes of color, light, and texture. The way he painted these everyday objects made them seem important and worthy of close examination.

Toward the middle of his career, Chardin began to paint simple genre scenes. One such scene is *The Attentive Nurse* **(Figure 20.7).** This work exhibits a gentle, homespun quality that is unforced and natural. Chardin's brush illuminates beauty hidden in the commonplace. He shows you a quiet, orderly, and wholesome way of life. You are welcomed into a comfortable household where a hardworking nurse is carefully preparing a meal.

ART Online

Look for more art from French painters in Web Links at **art.glencoe.com**.



■ **FIGURE 20.6** Chardin selected simple everyday objects for this still life. **What was his purpose in painting this kind of subject? How did his intentions in painting differ from those of court artists such as Watteau and Fragonard?**

Jean-Baptiste Siméon Chardin. *Still Life with a Rib of Beef.* 1739. Oil on canvas. 40.6 × 33.2 cm (16 × 13¹⁄₁₆″). Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio. R. T. Miller Jr. Fund, 1945.

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Light filters in the room to fall softly on the figure and the table in the foreground. The rest of the room is partly hidden in the shadows. The light reveals the rich textures and creates the changes of value on cloth, bread, and kitchen utensils. The colors are silvery browns and warm golds, which add to the sense of calm and the poetry of this common domestic scene.

In his old age, Chardin gave up oil painting in favor of pastels because of his failing eyesight. Other reasons have been suggested for Chardin's decision to work in pastels. Some historians have indicated that he used pastels because they allowed him to work more quickly than did oil paints. Because pastels require less time and effort for preparation, Chardin may have found them more relaxing to work with. Weakened by illness, he died in 1779.

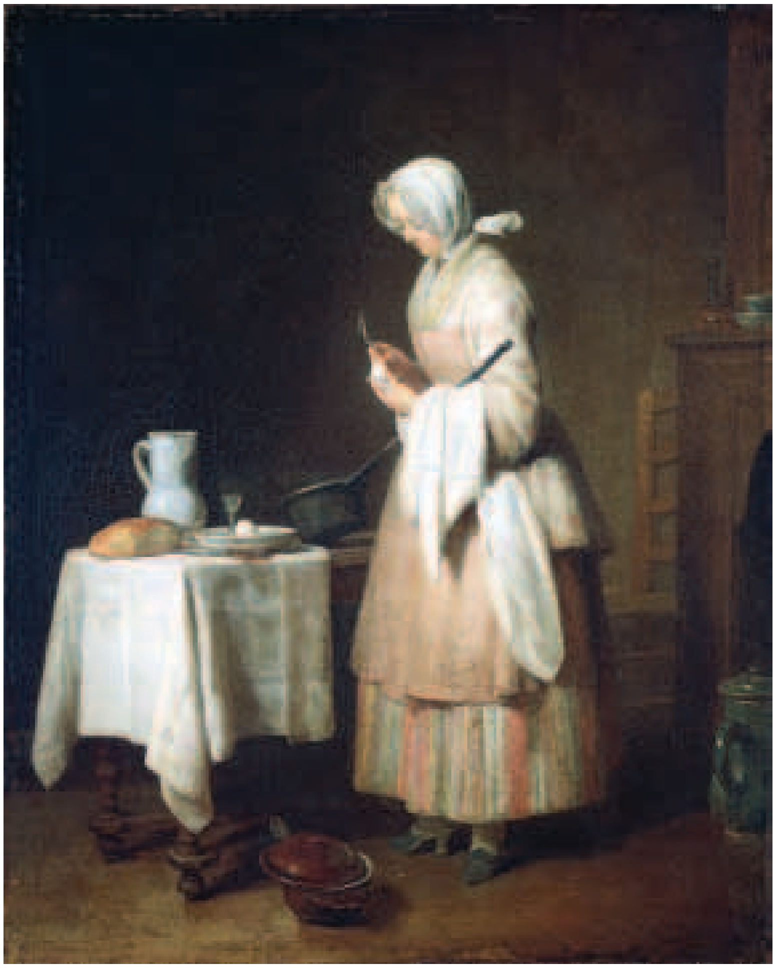


FIGURE 20.7 This picture creates a quiet, peaceful mood in a simple domestic setting. **How does the use of light contribute to that mood?**

Jean-Baptiste Siméon Chardin. *The Attentive Nurse.* c. 1738. Oil on canvas. 46.2 × 37 cm (18⅛ × 14½″). National Gallery of Art, Washington, D.C. Board of Trustees, Samuel H. Kress Collection.

LESSON ONE REVIEW

Reviewing Art Facts

1. **Identify** What subject did French Rococo artists consider most suitable for their paintings?
2. **Explain** How did the style of Rococo art differ from that of Baroque art?
3. **Recall** Who was considered the greatest of the French Rococo painters?
4. **Describe** How did Fragonard tie together the parts of his composition *The Swing* (Figure 20.5, page 449)?

Sharpening Your Skills

Identify Cultural Connections The Rococo style placed importance on pleasure and happiness of the individuals of privilege and wealth who were a part of the French society of the time. The lavish Palace of Versailles has become a symbol for the attitudes of the Rococo style.

Activity Using the Internet or your school's media center, study the architecture and artwork of Versailles. Compare this with other major architectural sites that reflect the culture of the times in which they were created. Can you find other major architectural sites that reflect their times? Create a short presentation of your findings for your class.

CONTENTS

Art in England and Spain

Vocabulary

- satire

Artists to Meet

- Sir Joshua Reynolds
- Thomas Gainsborough
- William Hogarth
- Sir Christopher Wren
- Francisco Goya

Discover

After completing this lesson, you will be able to:

- Identify the kind of paintings preferred in England and offer reasons to explain their popularity.
- Identify and describe the best-known work of Sir Christopher Wren.
- Discuss the development of Francisco Goya's style.

Artists in England and Spain responded in different ways to the elegant and decorative Rococo style that emerged in France. Most rejected the artificial subjects preferred by Watteau and Fragonard but adopted those artists' delicate, light-washed painting techniques. In England, artists made use of this technique to paint portraits, scenes and events from daily life, and still lifes.

As the century progressed, these paintings became more and more realistic. The century came to a close with a Spanish artist, Francisco Goya, who turned away completely from the Rococo style to paint pictures that drew their inspiration from a new source: his own personal thoughts and feelings.

The Art Movement in England

Until this time, England could boast of only a few outstanding painters and sculptors. No doubt the Protestant Reformation was partly to blame. Reformers were against religious images, and this had a crushing effect on art. With the return of the fun-loving Stuarts to the English throne and the growth of a wealthy aristocracy, however, the visual arts gained in importance.

Portrait painting in particular grew in popularity. Instead of making use of English artists, however, wealthy people invited foreign portrait painters such as Hans Holbein to England. This practice continued until around the middle of the eighteenth century. By then the talents of native English painters were finally being appreciated.

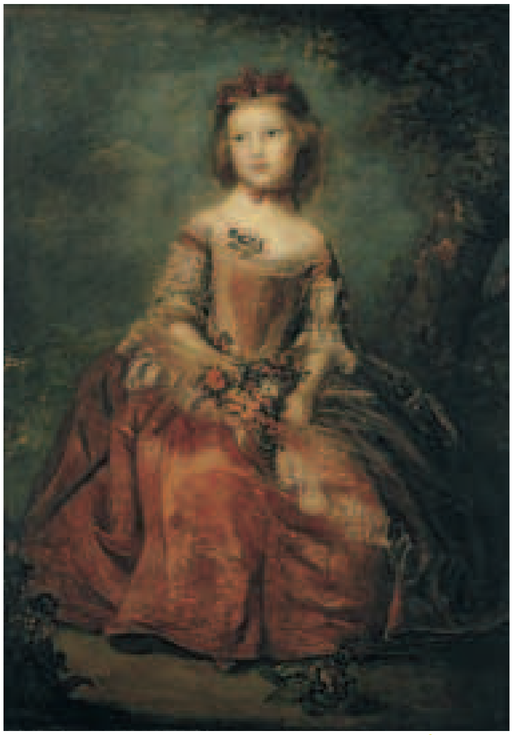


FIGURE 20.8 This portrait shows a fashionable—but very natural looking— five-year-old. **Where has the artist used warm and cool colors in this painting? With what effect?**

Sir Joshua Reynolds. *Lady Elizabeth Hamilton.* 1758. Oil on canvas. 116.8 × 83.8 cm (46 × 33″). National Gallery of Art, Washington, D.C. Board of Trustees, Widener Collection.

Sir Joshua Reynolds (1723–1792)

Sir Joshua Reynolds (**ren**-uhldz) was one of a number of English artists who painted the fashionable portraits that the English nobility desired. He was especially skillful in capturing on canvas the sensitive and fleeting expressions of children. His appealing portrait of the five-year-old daughter of the Duke of Hamilton **(Figure 20.8)** shows that he could make his young subjects seem completely natural and at ease.

Thomas Gainsborough
(1727–1788)

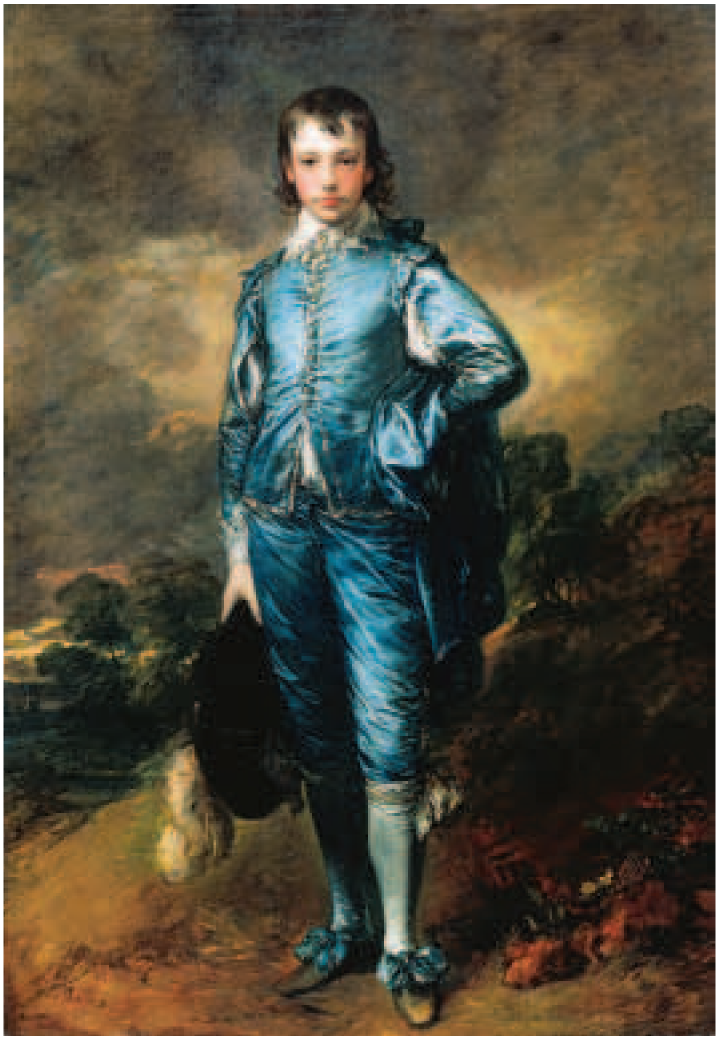
Reynolds's great rival was Thomas Gainsborough (**gainz**-bur-oh), who began his career by painting landscapes. Ultimately he became the favorite portrait painter of English high society. Gainsborough was admired for his delicate brushwork and rich, glistening pastel colors. His works showed the shining silks and buckles, fragile lace, and starched ruffles of fashionable clothing.

The Blue Boy

■ **FIGURE 20.9**

A professional rivalry with Reynolds resulted in one of Gainsborough's best-known paintings, *The Blue Boy* **(Figure 20.9).** In a lecture to the Royal Academy of Art, Reynolds had stated that blue, a cool color, should always be used in the background. He said it should never be used in the main part of a portrait. When Gainsborough heard this, he accepted it as a challenge and began planning a blue portrait. The finished portrait shows a princely looking boy dressed in a shimmering blue satin suit standing in front of a warm brown background. The work was an immediate success in the eyes of most viewers—although Reynolds never publicly admitted that Gainsborough had proved him wrong.

The story does not end here, however. Later, when Gainsborough was dying, Reynolds paid him a visit. What they said to one another is unknown. However, when Gainsborough died, Reynolds with tears in his eyes, delivered another lecture to the Royal Academy, this time praising the rival who had challenged him.



■ **FIGURE 20.9** This child, though older than the subject of Reynolds's portrait, also looks both fashionable and natural. **How does the use of warm and cool colors here differ from the use of warm and cool colors in Reynolds's picture of Lady Elizabeth Hamilton (Figure 20.8)?**

Thomas Gainsborough. *The Blue Boy.* c. 1770. 177.8 × 121.9 cm (70 × 48″). The Huntington Library Art Collections and Botanical Gardens, San Marino, California.

William Hogarth (1697–1764)

Other artists in England at this time refused to cater to the tastes of the aristocracy in the manner of Reynolds and Gainsborough. William Hogarth (**hoh**-gahrth) was one of these. He was more interested in painting the common people he found on London streets and in taverns than he was in painting portraits for wealthy patrons. Nothing gave him more pleasure than exposing the immoral conditions and foolish customs of his time.

Hogarth used his art to tell a story, scene by scene, picture by picture, with great wit and attention to detail. His pictures were a stage filled with colorful performers from every level of society: lords, ladies, lawyers, merchants, beggars, and thieves.

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Social Commentary in Art

In a series of six paintings entitled *Marriage à la Mode,* Hogarth criticized the accepted practice of arranged marriages. In the first of this series, *The Marriage Contract* **(Figure 20.10),** he introduces the main characters in his story.

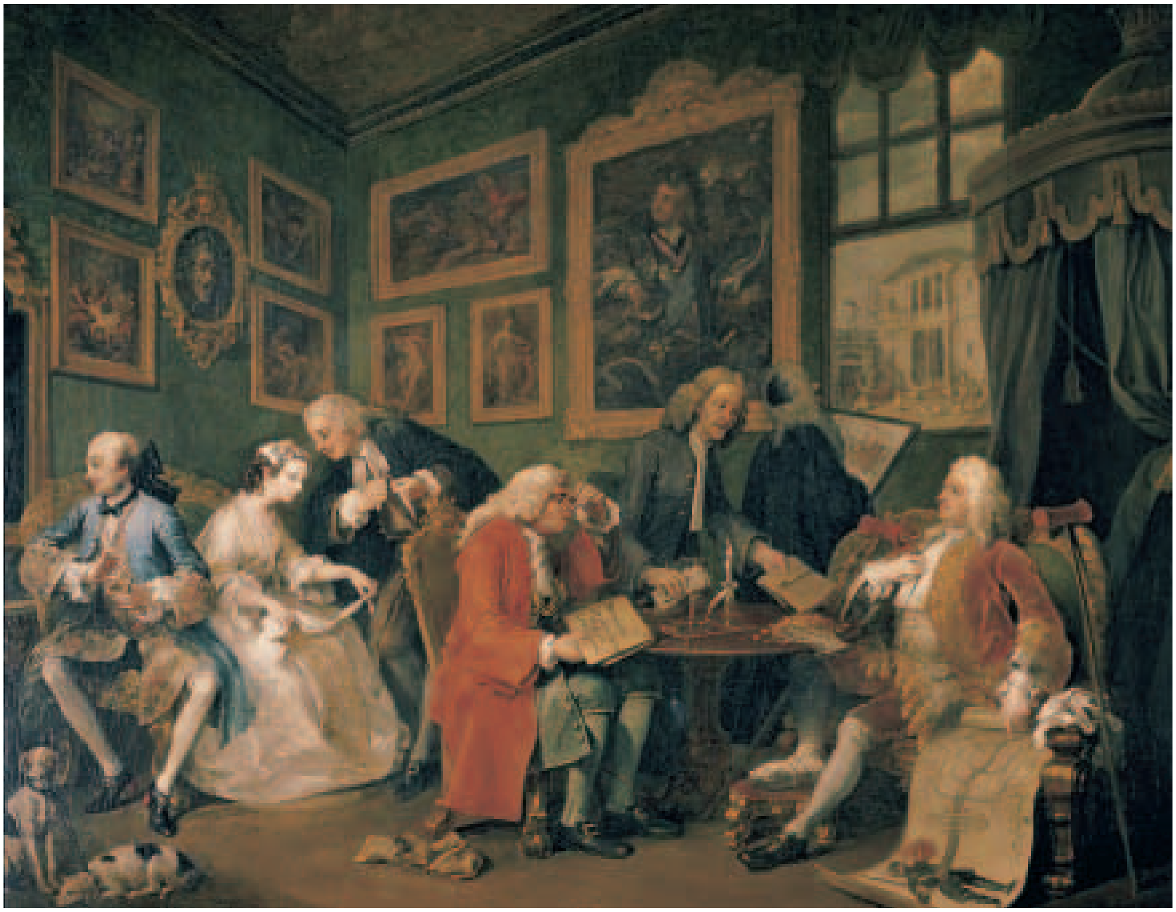


FIGURE 20.10 William Hogarth. *Scene I from Marriage à la Mode, The Marriage Contract.* 1742–1744. Oil on canvas. The National Gallery, London, England.

1 The future bride and groom, their backs to each other, seem uninvolved and uninterested in what is going on around them. A lawyer flirts with the young woman, while her bored fiancé prepares to take a pinch of snuff.

2 The father of the bride, a wealthy merchant eager to have his daughter marry into a noble family, studies the marriage agreement as if it were nothing more than another business contract.

3 The father of the groom, a nobleman with gout, points proudly to his family tree.

4 The other five pictures in this series show the progress of the marriage from this unfortunate start. It moves from boredom to unfaithfulness to death. Each scene is painted with the same brilliant, biting **satire,** *the use of sarcasm or ridicule to expose and denounce vice or folly.*

5 The paintings demonstrate Hogarth's uncanny ability to remember and use what he saw in the world around him. The gestures and expressions he portrays were learned during long observations of the way real people behave in different situations.

Sir Christopher Wren

(1632–1723)

Although it took English painters a long time to gain acceptance in their native country, this was not the case with architects. In fact, many of the most impressive buildings in London are due to the efforts of a single English architect: Sir Christopher Wren.

In 1666, the Great Fire of London burned for four days. It destroyed 89 churches, the city gates, a large number of public buildings, and some 14,000 houses. For years after this fire, Sir Christopher Wren was responsible for designing churches and other buildings to replace those that had been destroyed. St. Paul's Cathedral and 51 parish churches were built according to his designs.

Revising Church Architecture

It was not easy to design churches to fit comfortably within specified areas. Many of these areas were small and awkward, yet Wren was able to design buildings ideally suited for their settings. He often used a tall, slender steeple to crown these churches. Soaring proudly above surrounding buildings which threatened to hide the church, this steeple became an inspiration for later architects in England and North America.

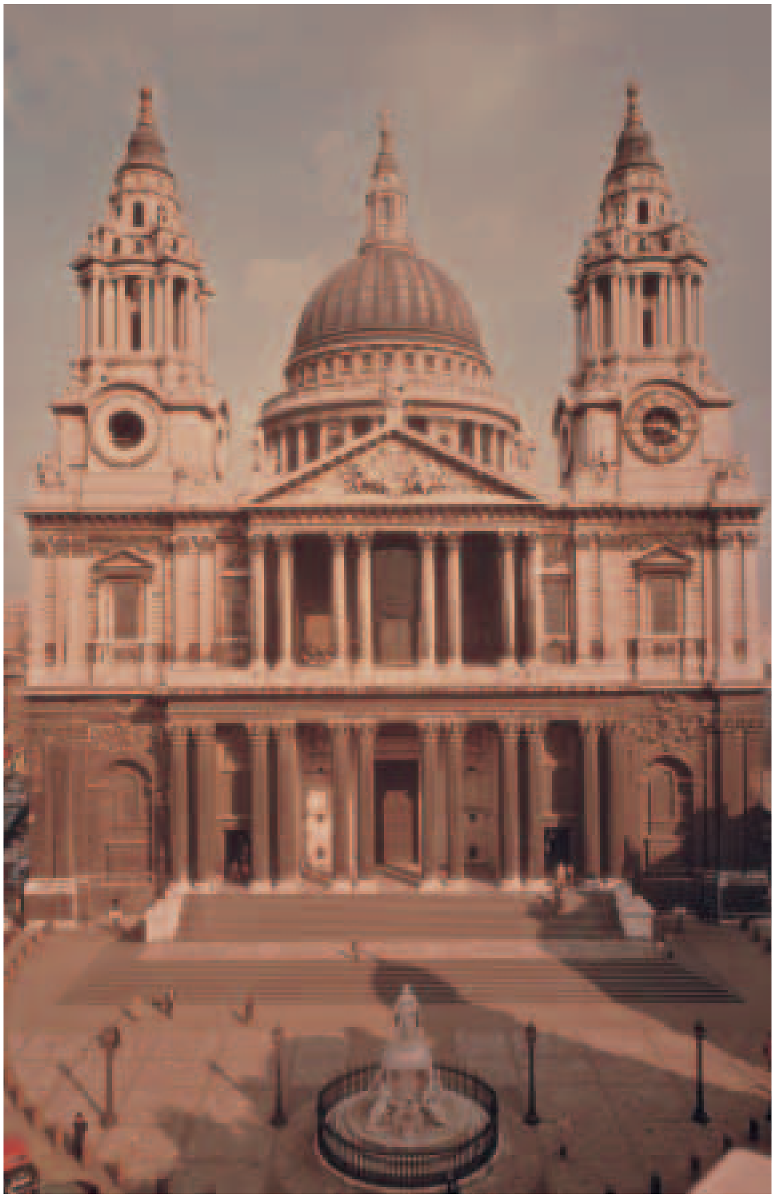
The best known of Wren's work is St. Paul's Cathedral **(Figure 20.11).** Before the fire, he had been hired to restore the old cathedral, which had been built in the late eleventh century. The fire, however, destroyed the building, and Wren was asked to design a new cathedral instead.

The façade of St. Paul's is marked by a pattern of light and dark values. This pattern is created by the use of deep porches at two levels. Each porch is supported by huge columns arranged in pairs. The top porch is narrower than the one below and draws your eye upward to the tympanum and the great dome above. Two towers flank the façade and frame the dome.

Unity of Design

One of the most impressive features of St. Paul's is its overall unity. All of the parts are joined together to form a symmetrically balanced whole that is a striking reminder of classical structures such as the Parthenon. (See Figure 8.1, page 166.) Much of this unity is no doubt due to the fact that this building is the only major cathedral in Europe to be erected under the watchful eye of a single architect.

The London skyline is Wren's legacy—and his monument. The Latin inscription on his tomb calls attention to this skyline with a simple statement that reads in part: "If ye seek my monument, look around."



■ **FIGURE 20.11** The deep porches on this cathedral create a pattern of light and dark values. **What characteristics does this cathedral have in common with classical structures?**

Sir Christopher Wren. St. Paul's Cathedral, London, England. 1675–1710.

Francisco Goya (1746–1828)

This discussion of eighteenth-century art ends in Spain with the work of Francisco Goya (frahn-**seese**-koh **goh**-yah), an artist who eventually rejected the past and looked to the future.

Early in his career, Goya adopted the Rococo style to gain considerable fame and fortune. Appointed court painter to King Charles IV, he painted portraits of the royal family and the aristocracy, using the same soft pastel colors favored by Watteau and Fragonard.

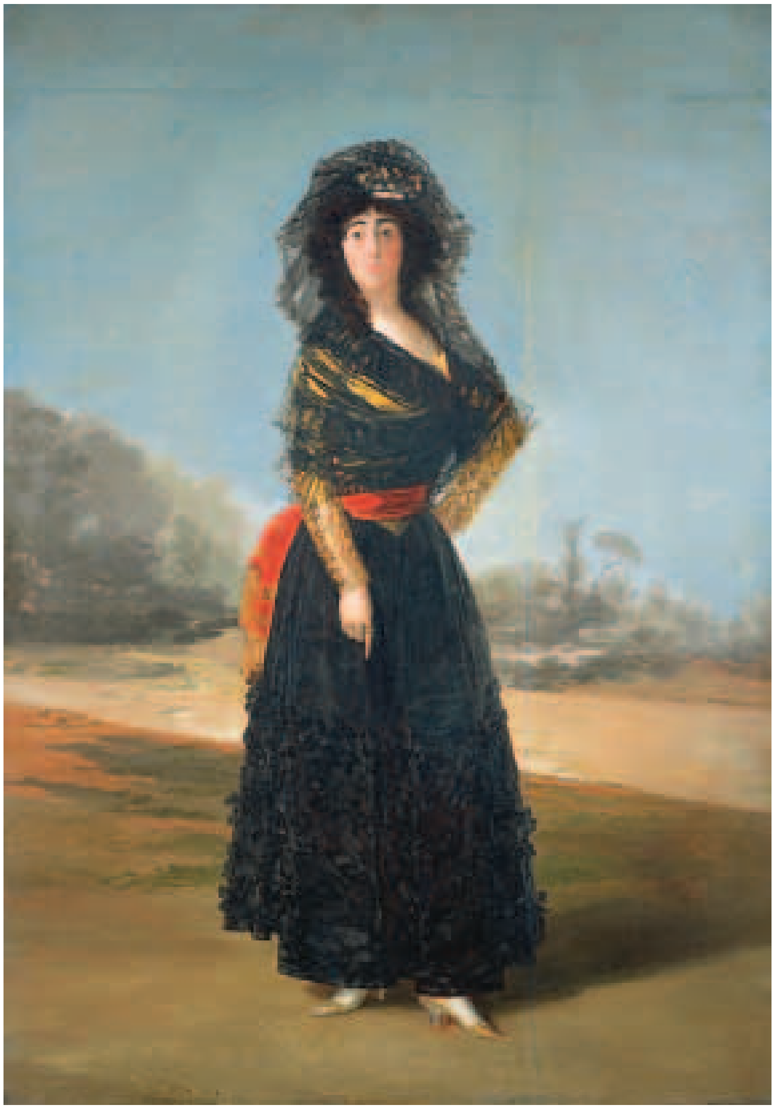


FIGURE 20.12 The duchess points to the artist's name in the sand, with the word *solo,* or "only" painted in front of it. **What impression of the duchess does this portrait convey?**

Francisco Goya. *The Duchess of Alba.* 1797. Oil on canvas. 210.2 × 149.2 cm (82¾ × 58¾″). Courtesy of the Hispanic Society of America, New York, New York.

The Duchess of Alba

FIGURE 20.12

Later in his career, Goya met and was completely captivated by the most celebrated woman of the day, the thirteenth Duchess of Alba. While under her spell, Goya painted a portrait of the duchess pointing confidently to the artist's name scrawled in the sand at her feet **(Figure 20.12).**

In addition to being one of the wealthiest people in Spain, she was also one of the most controversial. At the time Goya painted her, the duchess was in exile from Madrid for having once again embarrassed her queen, Maria Luisa. She had announced a great ball in honor of the queen and then sent spies to Paris to learn what kind of gown the queen was planning to wear. When the queen arrived at the Alba palace, she was greeted by a score of servant girls—each wearing the same gown as the queen!

In Goya's portrait, the duchess gazes directly at the viewer with large eyes under black eyebrows. She wears two rings on the fingers of her right hand. These bear the names Goya and Alba and, like the inscription in the sand, are meant to illustrate the union of artist and model. However, the fickle duchess soon turned her attention elsewhere while the artist never forgot her. Before he died in 1828, Goya turned over all his belongings to his son. Goya had only kept two of his many paintings. His portrait of the duchess was one of these. In a recent cleaning of the picture, the word *solo,* or *only* was discovered written in the sand before the artist's name. (Goya died wishing it had been so.)

Goya the Rebel

Goya was satisfied to be a fashionable society painter until he reached middle age. Then, following an illness and after witnessing the brutality and suffering caused by war, his art changed and he became Goya the Rebel.

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The Third of May, 1808

FIGURE 20.13

Goya was in Madrid when the French invaded Spain. One of his most memorable paintings commemorates an uprising of the people of Madrid after the French had occupied their city. On May 2, 1808, people gathered in anger before the royal palace. They had heard that the children of the king were to be taken to France. A fight broke out, and Spanish civilians and French soldiers were killed. That night and the next morning, French troops executed the Spanish patriots they had taken prisoner.

Goya's painting **(Figure 20.13)** captures the drama of the event. The morning sky is almost black. A lantern placed on the ground lights the scene. The patriots are lined up, about to be shot. The French soldiers lean forward, pointing their rifles like lances. Their faces are hidden from view, but their faces are unimportant here. The soldiers are like robots—cold, unfeeling, unthinking. The wedge of light from the lantern reveals the different reactions of the men facing death. The central target is a figure in white with his arms raised. His pose suggests an earlier sacrifice—Christ on the cross. To his right, a monk seeks refuge in prayer. One man stares blindly upward, another covers his ears, and a third buries his face in his hands.

Goya's painting does not echo the traditional view of war. Unlike his countryman Velázquez (**Figure 19.21,** page 438), he placed no importance on chivalry and honor or bravery and glory. To him, war meant only death and destruction, and he used his art to express his feelings to others.

Goya's Later Years

As he grew older, Goya became more bitter and disillusioned. Increasingly he turned away from the subject matter found in the real world because it could not be used to express his thoughts and feelings. Instead, he turned to his dreams and visions for subject matter.

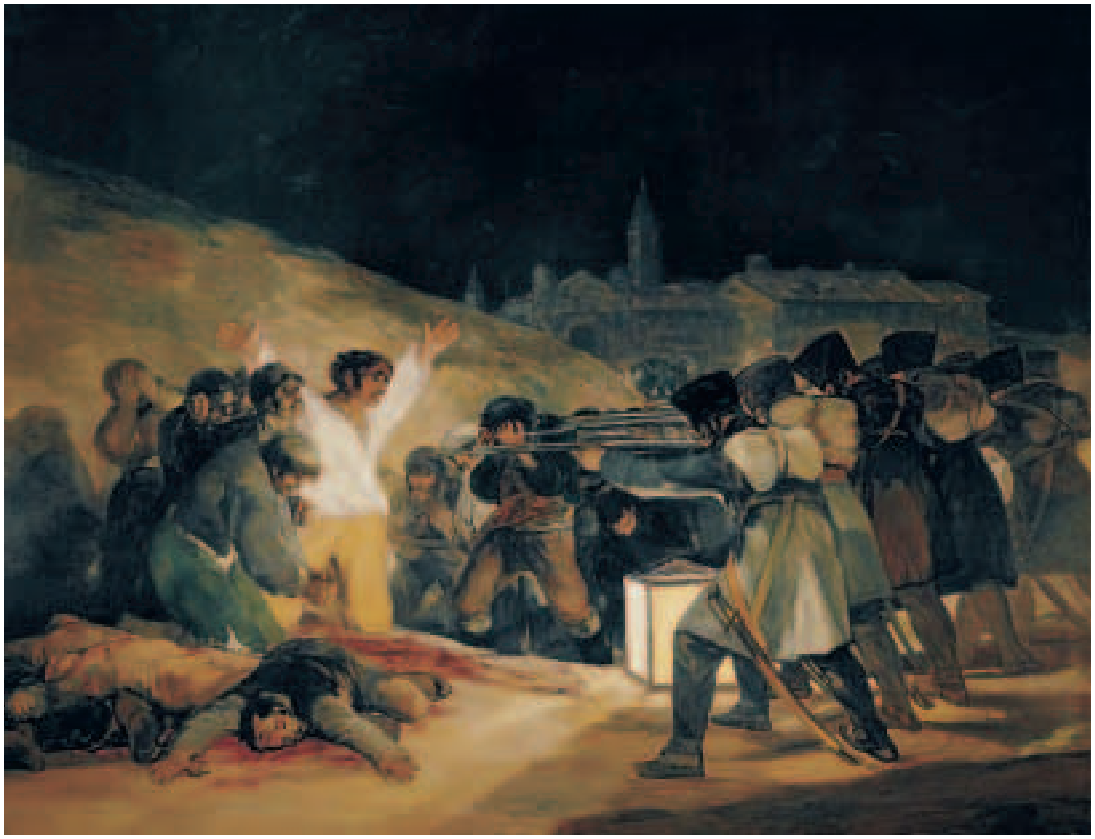

FIGURE 20.13 Repeated shapes and axis lines have been used to create a sense of movement. **What is the direction of that movement?**

Francisco Goya. *The Third of May, 1808.* 1814. Oil on canvas. Approx. 2.64 × 3.43 m (8′8″ × 11′3″). The Prado Museum, Madrid, Spain.

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Art of Personal Inspiration

The drawings, paintings, and etchings Goya produced were unlike anything that had been created before. For the first time, an artist reached deep into his own mind for inspiration. By doing this, Goya made it difficult for others to understand exactly what he was trying to say. At the same time, he challenged them to use their imaginations to arrive at their own interpretations of his work.

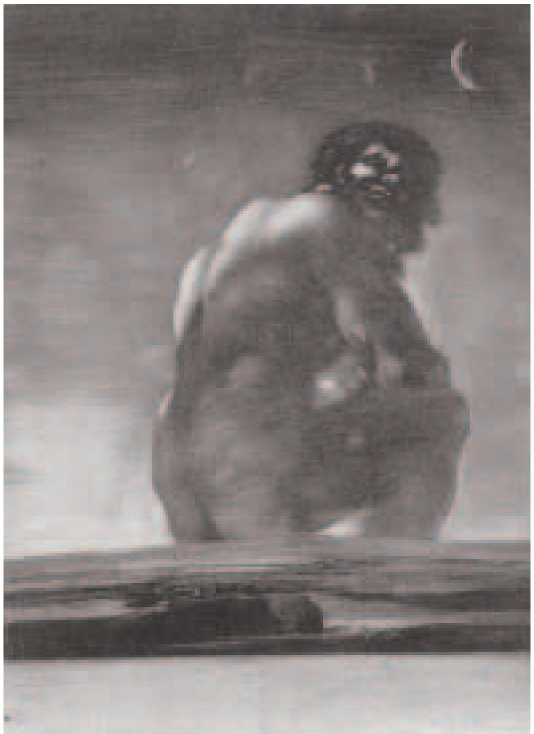

FIGURE 20.14 Like Goya's other late works, this print challenges viewers to use their imaginations and arrive at their own interpretations. **What mood do you think this figure creates? Whom or what do you think he represents?**

Francisco Goya. *The Giant.* c.1818. Burnished aquatint, first state. 28.5 × 21 cm (11¼ × 8¼″). The Metropolitan Museum of Art, New York, New York. Harris Brisbane Dick Fund, 1935. (35.42).

One of Goya's most unforgettable prints shows a giant sitting on the edge of the world **(Figure 20.14).** A small landscape in the foreground is dwarfed by the towering presence of this giant. This could be Goya's vision of war—a giant who could, with one swipe of his mighty hand, cause widespread destruction and suffering. He glances up as if something or someone has summoned him. Perhaps he is being instructed on what action to take with regard to the unsuspecting world sleeping peacefully in the moonlight.

Breaking with Tradition

The eighteenth century began with artists such as Watteau and Fragonard creating works that emphasized the lightheartedness and fancy of court life. A more middle-class view of life was presented in the works of Chardin and Hogarth. Goya's works ranged from the courtly Rococo style to the more realistic and finally to the realm of his imagination.

By using his own visions and dreams as the inspiration for his art, Goya opened the door for others to follow. From that point on, artists no longer felt bound by tradition. Like Goya, they could rely on their own personal visions to move in any direction they wished. For this reason, Goya is regarded as the bridge between the art of the past and the art of the present.

LESSON TWO REVIEW

Reviewing Art Facts

1. **Explain** What kind of painting grew in popularity in eighteenth-century England? Why was it popular?
2. **Identify** Who was the favorite portrait painter of English high society? Why?
3. **Identify** Name an English artist who was not interested in catering to the tastes of the aristocrats. Tell what he preferred to paint and how he got across his message to the viewer.
4. **Recall** For which type of work is Sir Christopher Wren best known?

Making Connections

Recognize Artists Intentions The Spanish artist Goya represents a bridge between the art of the past and the art of the present. By using his visions and dreams as subject matter, Goya rejected tradition and opened the door for later artists to create their own personal visions.

Activity Carefully study *The Third of May, 1808* (Figure 20.13). Compare this work with a much earlier Renaissance work, *The Battle of San Romano* by Uccello. How do the two works differ? How are they similar? Which artist was more concerned with realism? Share your conclusions with your class or work group.

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ART Online Visit art.glencoe.com for study tools and review activities.

STUDIO LESSON

Expressive Self-Portrait Collage

Materials

- Magazines and newspapers
- Pencil and sketch paper
- Colored construction paper or mat board, 12 × 18 inches
- Scissors and white glue

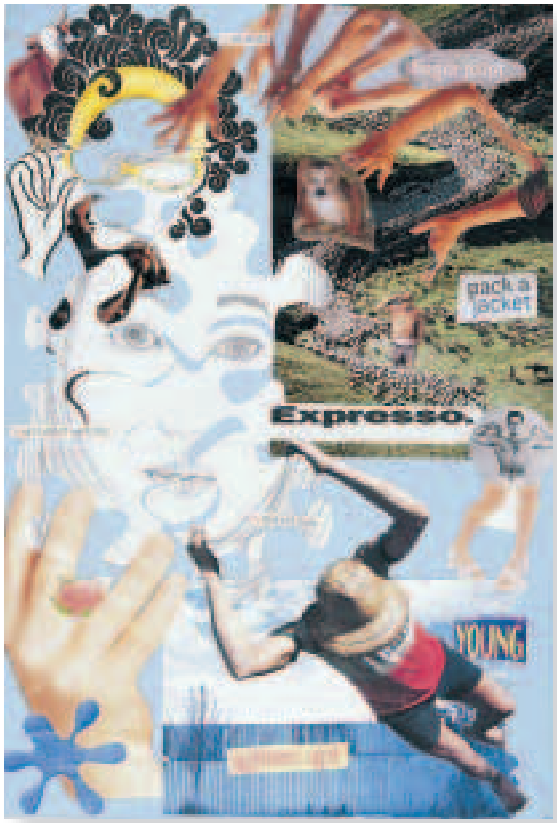


FIGURE 20.16 Student Work

Create a self-portrait collage that expresses characteristics of your own unique personality, rather than a portrait that shows how you look. From magazines and newspapers, cut pictures, phrases, and words that say something about you. Assemble these as a collage that illustrates your "real inner self."

Inspiration

Examine Goya's print *The Giant* in Figure 20.14, page 458. How does a picture like this differ from other pictures of people, such as those created by Reynolds (Figure 20.8, page 452) or Gainsborough (Figure 20.9, page 453)?

Process

1. Look through magazines and newspapers for pictures, phrases, and words that say something about you—your hopes, aspirations, and feelings. Tear these out and set them aside.
2. Make several sketches showing the general outline of your face viewed from the front or in profile. Redraw the best of these lightly to fill the construction paper or mat board.
3. Cut the magazine and newspaper items into various shapes and assemble these within and around your face drawing. If you prefer, you can draw certain parts of your portrait. Do not draw the entire face.
4. Exhibit your self-portrait along with those created by other students. Can you determine which student created which portrait? Are other students able to correctly identify your self-portrait?

Examining Your Work

Describe Can viewers readily identify your collage as a portrait? Are the features of this portrait recognizable?

Analyze Is the arrangement of colors, lines, shapes, and textures in your portrait harmonious or varied? Did you do this intentionally? If so, why?

Interpret Does your self-portrait present an accurate picture of what you are like inside? Do you think others can read the clues you have provided to learn more about your thoughts and feelings?

Judge A critic known to favor the expressive qualities is asked to judge your self-portrait. How do you think this critic will respond to your work? Do you think a critic favoring the theory of imitationalism would be impressed with your effort? Why or why not?

CONTENTS

Portraying Women

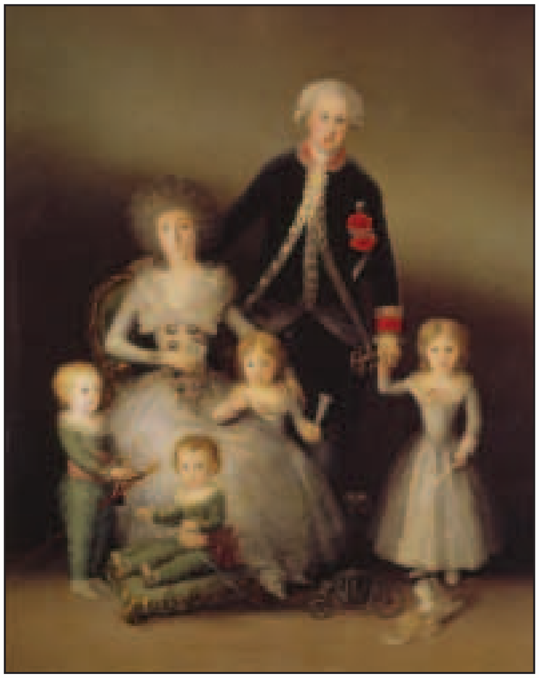
Women were a favorite subject for Spanish painter Francisco Goya.

Spanish artist Francisco Goya (1746–1828) began his career as a court painter, painting portraits of the royal family and the aristocracy. His painting *The Duchess of Alba* became one of his most famous artworks. Women were an important subject for Goya. From his most famous to lesser known artworks, women play a key role. He was fascinated with women, and painted them from all classes and all walks of life. Goya's women might appear as witches or country sweethearts, warm and loving or coldly remote. He painted aristocrats, actresses, unknown housewives, old women, and young women.

Everything about his subjects is observed with detailed accuracy—the way they stand and move, their makeup, hairstyle, and above all what they wear. Goya was an expert on fashion and knew exactly what political and social meanings a person's dress could have.

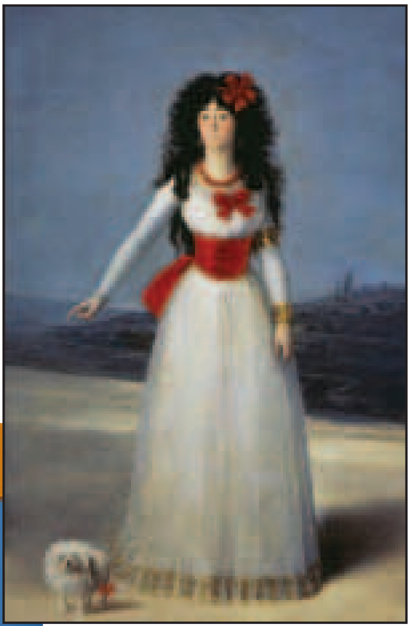
Goya's works reflect the many dimensions of women as he saw them. He painted during a period in history when the role of women in society was changing. His paintings show women in a wide variety of circumstances, yet all were portrayed with sensitivity in his realistic, expressive style.

That is part of the magic and the attraction of Francisco Goya's work: its endless vitality. His figures, men or women, are full of life—never limp, wooden, or uninteresting. That is why viewers never get bored looking at them.



ART RESOURCE

Francisco Goya. *The Family of Osuma*. 1788. Goya treats the Duchess with respect. Serene and noble, she gazes at us with the utmost composure.



ART RESOURCE

Goya. *The Duchess of Alba*. 1795. Goya drew several pictures of the Duchess of Alba, although he never painted a portrait of his wife.

TIME to Connect

Using art books, the Internet, and the library, find other paintings of Goya that include female figures.

- **Look at the whole picture, not just the woman's face, but her clothing, the background, and objects in the scene. Can you sense how Goya felt about his subject?**
- **Next, view his portraits of men. Do you think Goya feels differently about them? Write an essay giving your opinion on whether he treats men and women differently in his artworks.**

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CHAPTER 20 REVIEW

Reviewing Art Facts

Lesson One

1. Explain why Louis XIV was called the Sun King.
2. Did Rococo art place a greater emphasis on religious subjects or scenes from aristocratic life? Why?
3. Describe how Watteau's *Embarkation for Cythera* (Figure 20.4, page 448) typifies Rococo art.
4. What subject matter did Fragonard paint?
5. What kinds of objects did Chardin typically include in his still-life paintings?

Lesson Two

6. Which English artist painted scenes that exposed the foolish customs of the time?
7. What event gave Sir Christopher Wren the opportunity to design more than 50 churches in London?
8. What features cause the light and dark pattern on the façade of St. Paul's Cathedral?
9. How does Goya identify the main character in *The Third of May, 1808* (Figure 20.13, page 457)?
10. Why is Goya regarded as the bridge between the art of the past and the art of the present?

Thinking Critically

1. **EXTEND.** Imagine a film that includes Watteau's *Embarkation for Cythera* (Figure 20.4, page 448). Outline an appropriate plot for this film. Explain why it is an important scene.
2. **ANALYZE.** Refer to Chardin's painting *The Attentive Nurse* (Figure 20.7, page 451). Describe how the art elements are used in the painting. Which elements are emphasized? Which are less important?

YOUR DIGITAL PORTFOLIO

Brainstorm a list of social problems that are important to you as an individual. In your sketchbook, begin thumbnail sketches of images and ideas related to each of the issues. After several minutes, stop and choose one topic to be the subject of a future piece of art. Write a proposal for the artwork in which you set goals and describe the media and techniques you would use. Keep notes and sketches in your portfolio for a future project.

Standardized Test Practice

Reading & Writing

Read the following account of the Fire of London, and then answer the question. —from *Samuel Pepys' Diary*, September 2, 1666

I [hurried] to [St.] Paul's; and there walked along Watling Street, as well as I could, every creature coming away laden with goods to save and, here and there, sick people carried away in beds. Extraordinary goods carried in carts and on backs. At last [I] met my Lord Mayor in Cannon Street, like a man spent, with a [handkerchief] about his neck.… He cried, '…What can I do? I am spent: people will not obey me. I have been pulling down houses, but the fire overtakes us faster than we can do it.'… So he left me, and I him, and walked home; seeing people all distracted, and no manner of means used to quench the fire.

To make his account effective, the writer draws upon all of the following EXCEPT

Ⓔ specific details and facts.

Ⓕ quotations from other written accounts.

Ⓖ the reactions of other witnesses to the event.

Ⓗ narrating events in the first person.

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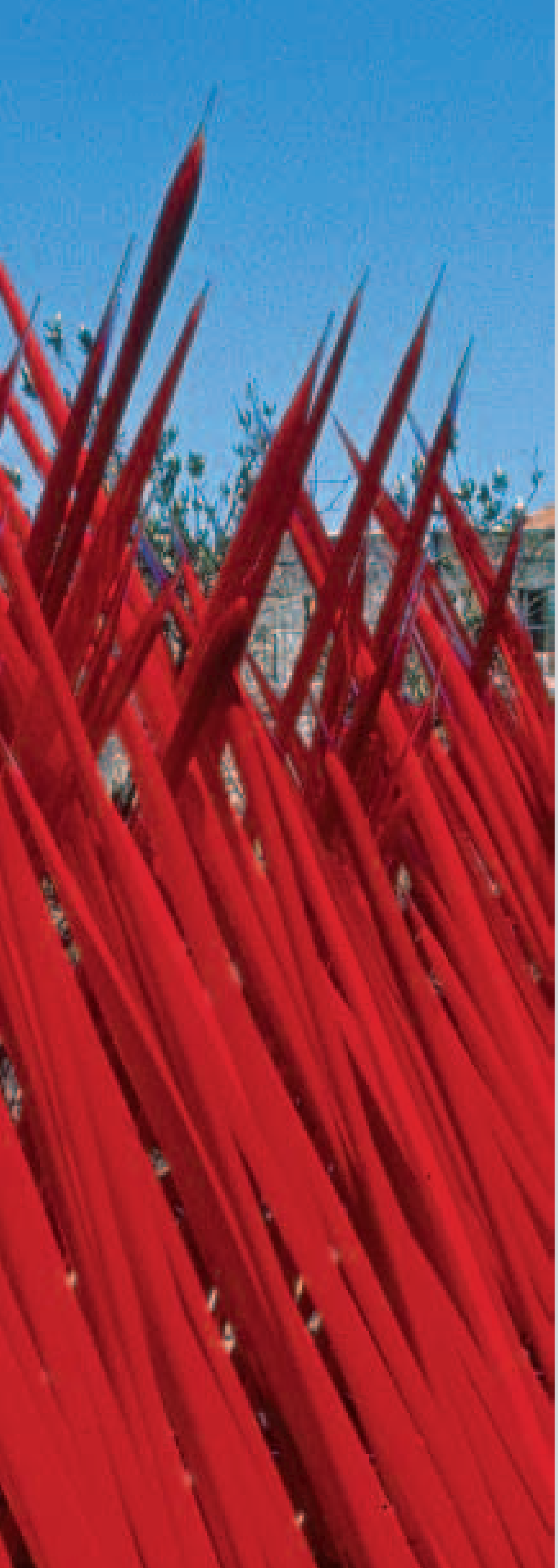


UNIT 7

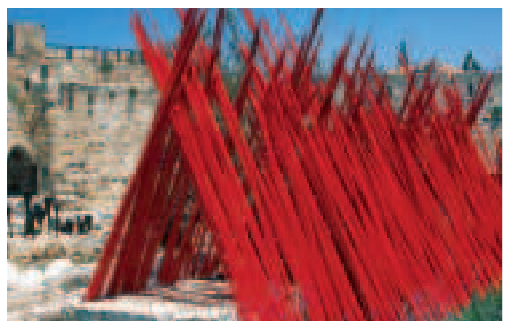
ART OF THE MODERN ERA

At the beginning of the nineteenth century, the elegant, lighthearted Rococo style lost favor with artists who adopted new styles, including Neoclassicism and Romanticism. Artists responded to the new freedoms developing during this era by experimenting with new ways to express their ideas and feelings. In this unit, you will discover works such as the one shown here, by glass artist David Chihuly. His installation In the Light of Jerusalem, *includes spectacular colored glass sculpture displayed at the Tower of David Museum in Jerusalem.*

ART Online

Web Museum Tour Discover more innovative glasswork by Chihuly in the Mint Museum's contemporary collection. Visit the museum galleries and tour the Mint's Museum of Craft and Design. Click on Web Museum Tours at **art.glencoe.com**.

Activity Choose between the Mint Museum of Art or the Museum of Craft and Design. Scroll through the thumbnails to view the collections. Note the variety of media represented in the artworks. What other types of glass artworks can you find at the museum site?



Dale Chihuly. *Red Spears.* 1999. Glass installation. Jerusalem.

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CHAPTER 21

NEW DIRECTIONS IN NINETEENTH-CENTURY ART

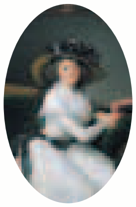
Have you ever taken an art lesson or attended an art school? Do students learn from each other as well as from the teacher? The academies, or art schools, in France and England during the seventeenth and eighteenth centuries urged their students to study the works of the past as a way of developing their own skills. This inspired an artistic style called Neoclassicism, which replaced the Rococo style. As the nineteenth century progressed, Romanticism and Realism took their turns in the spotlight. Another new style was Impressionism, a style of art used to create paintings like the one on the right by Berthe Morisot.

FOCUS ON READING

Read to Find Out Read this chapter to learn about European art in the nineteenth century. Learn about the Neoclassical movement, Romanticism, Realism, English landscape painting, and Impressionism.

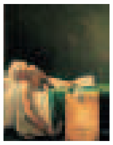
Focus Activity Look closely at Morisots painting in Figure 21.1. Divide a piece of paper into four columns, and as you examine this Impressionist painting, follow the steps of art criticism and record your answers to the following questions. **Describe:** How are the subject matter and setting different from earlier styles of art? **Analyze:** What effect is created by the quick, short brushstrokes? **Interpret:** What feelings, moods, or ideas do you associate with this painting? **Judge:** Do you regard this as a successful work of art? Why or why not?

Using the Time Line The Time Line introduces you to events and art styles of the nineteenth century. What aesthetic qualities might be uniquely associated with Romanticism, Realism, and Impressionism?



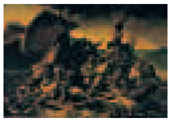
1789
Marie-Louise-Élisabeth Vigée-Lebrun portrait painter (Detail)

July 14, 1789
Parisian peasants storm the Bastille and start the French Revolution



1793
Jacques Louis David paints *The Death of Marat*

1793
Louis XVI is executed



1819
Théodore Géricault paints in Romantic style

1839
Louis J. M. Daguerre devises a method of making a photographic image

1750

1800

1730–1800
Neoclassicism

1790–1850
Romanticism

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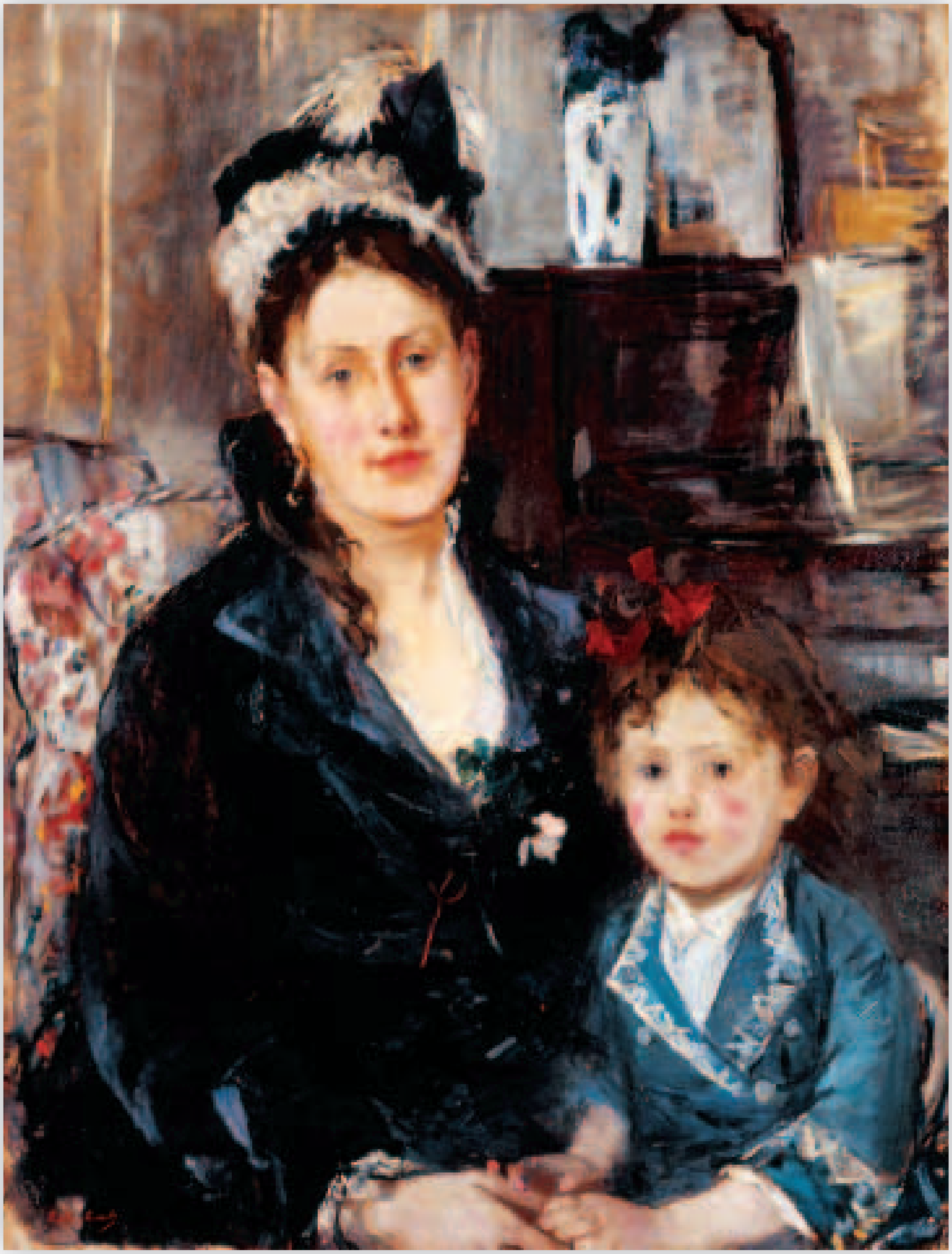


FIGURE 21.1 Berthe Morisot. *Mme. Boursier and Daughter*. 1874. Oil on canvas. 73 × 56.5 cm (28¾ × 22″) Brooklyn Museum of Art, Brooklyn, New York. Museum Collection Fund.

1876
Renoir creates
Impressionist Art

1891
Claude Monet
begins his series
of haystack
paintings

1850

1830–1900
Realism

1900

1870–1920
Impressionism

TIME & PLACE CONNECTIONS

Refer to the Time Line on page H11 in your *Art Handbook* for more about this period.

CONTENTS

Neoclassicism

Vocabulary

- academies
- Salons
- Neoclassicism
- propaganda

Artists to Meet

- Jacques-Louis David
- Marie-Louise-Élisabeth Vigée-Lebrun
- Jean-Auguste-Dominique Ingres

Discover

After completing this lesson, you will be able to:

- Explain how the growth of academies in France and England changed the way artists were taught.
- Describe the Neoclassic style and discuss the works of artists who practiced this style.

The **academies,** or *art schools,* urged their students to study the famous works of the past as the best way of developing their own skills. The people who bought paintings also showed a preference for artworks produced by the great masters. For example, a wealthy French merchant interested in buying a new painting usually chose a work by one of the old masters rather than one by a living artist.

To encourage interest in contemporary artists, the Royal Academies in Paris and London began to hold yearly exhibitions. These **Salons,** or *exhibitions of art created by Academy members,* became important social events and aroused great interest and even controversy. Reputations were made and destroyed during these annual events. The artists who won honors at these exhibitions were not always the most gifted, however. Those who best reflected the tastes of the academies were acclaimed, while others risked being ignored or ridiculed.

Neoclassic Artists

In France, the Academy endorsed a new style of art based on the art of classical Greece and Rome. This style had been born late in the eighteenth century. When the buried ruins of Pompeii and Herculaneum were found in the 1730s and 1740s, the world gained renewed interest in the Classical period and art forms.

This interest was true of artists as well. They studied and copied classical sculptures hoping that, in time, their works would equal those of legendary ancient artists. These French artists rejected the earlier Baroque and Rococo styles and turned to classical forms to express their ideas on courage, sacrifice, and love of country. Their new art style, known as **Neoclassicism,** *sought to revive the ideals of ancient Greek and Roman art, and was characterized by balanced compositions, flowing contour lines, and noble gestures and expressions.*

Jacques-Louis David (1748–1825)

One of the first artists to work in this style was the painter Jacques-Louis David (zhjahk loo-**ee** dah-**veed**). David's involvement in politics, his love of ancient art, and his skill as a painter are all apparent in his picture *The Death of Marat* **(Figure 21.2).**

The Death of Marat

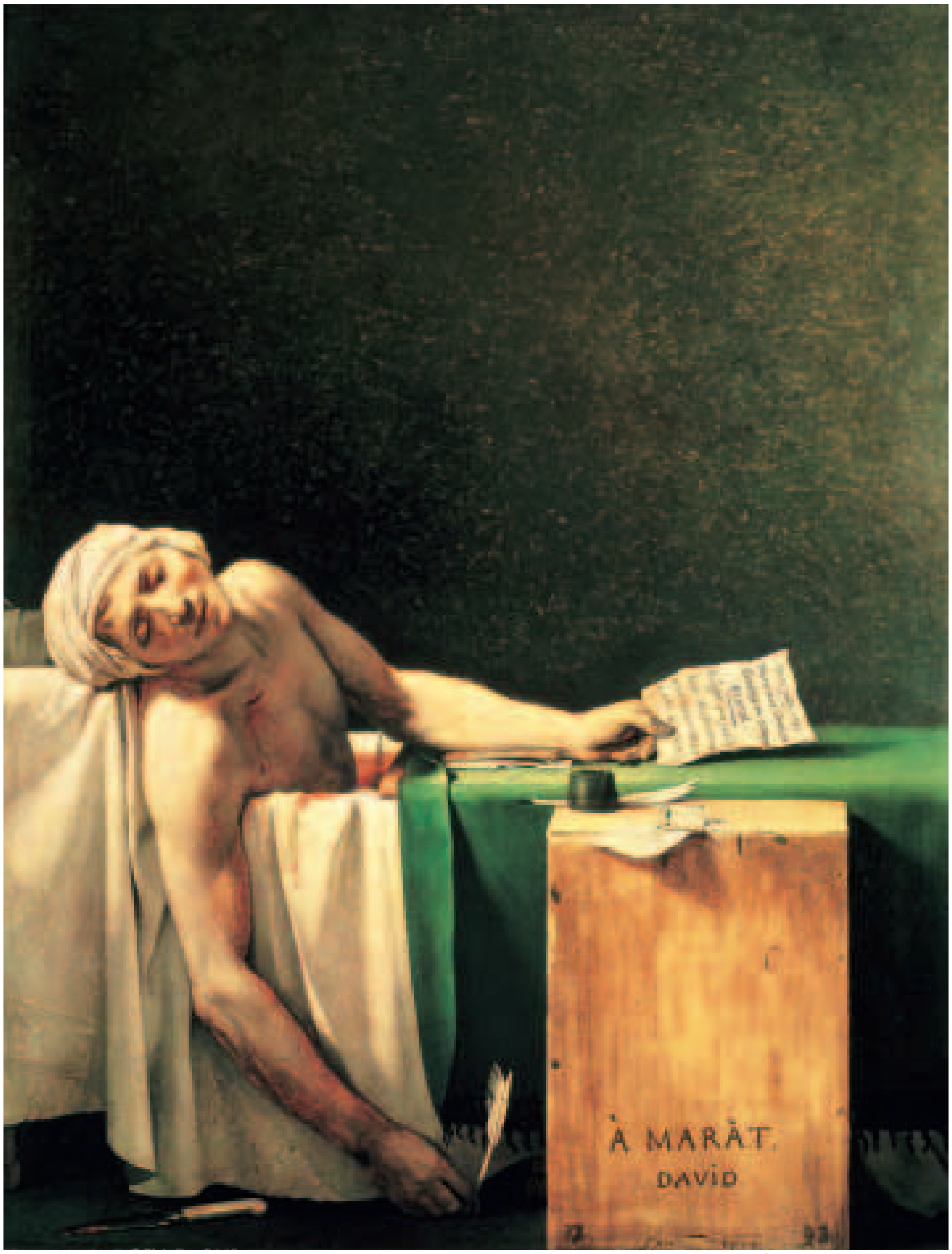
FIGURE 21.2

David admired the noble simplicity and calm beauty of Greek art and tried to achieve the same qualities in this tribute to Jean-Paul Marat, one of the major figures of the French Revolution.

This shocking painting shows the dead figure of the political leader slumped over the side of his bathtub. The murder weapon still lies on the floor where it was dropped by the assassin. The clear, cool lighting illuminates a room that is almost bare. The textured wall contrasts with the smooth skin of the dead politician. Marat, wearing a white turban, leans back against a white cloth that lines the tub. His color is pale except for the red around the small wound. Throughout the work, color has been used sparingly.

Influence of Classical Sculpture

David's study of Greek and Roman sculptures taught him how to paint figures that look realistic and noble. He also learned to avoid details that could interfere with the simple, direct statement he wanted to make in a work of art. (See **Figure 21.1,** page 464.) Like the *Dying Gaul* (Figure 8.21, page 184), David's picture was meant to stir your emotions. He wanted you to become involved in the drama, to share the pain and anger he felt at the "martyrdom" of Marat.



■ **FIGURE 21.2** This work shows the body of an important political leader moments after he was murdered. **What makes this painting an example of propaganda?**

Jacques-Louis David. *The Death of Marat.* 1793. Oil on canvas. Approx. 1.6 × 1.24 m (5′3″ × 4′1″). Musée d'Art Ancien, Brussels, Belgium.

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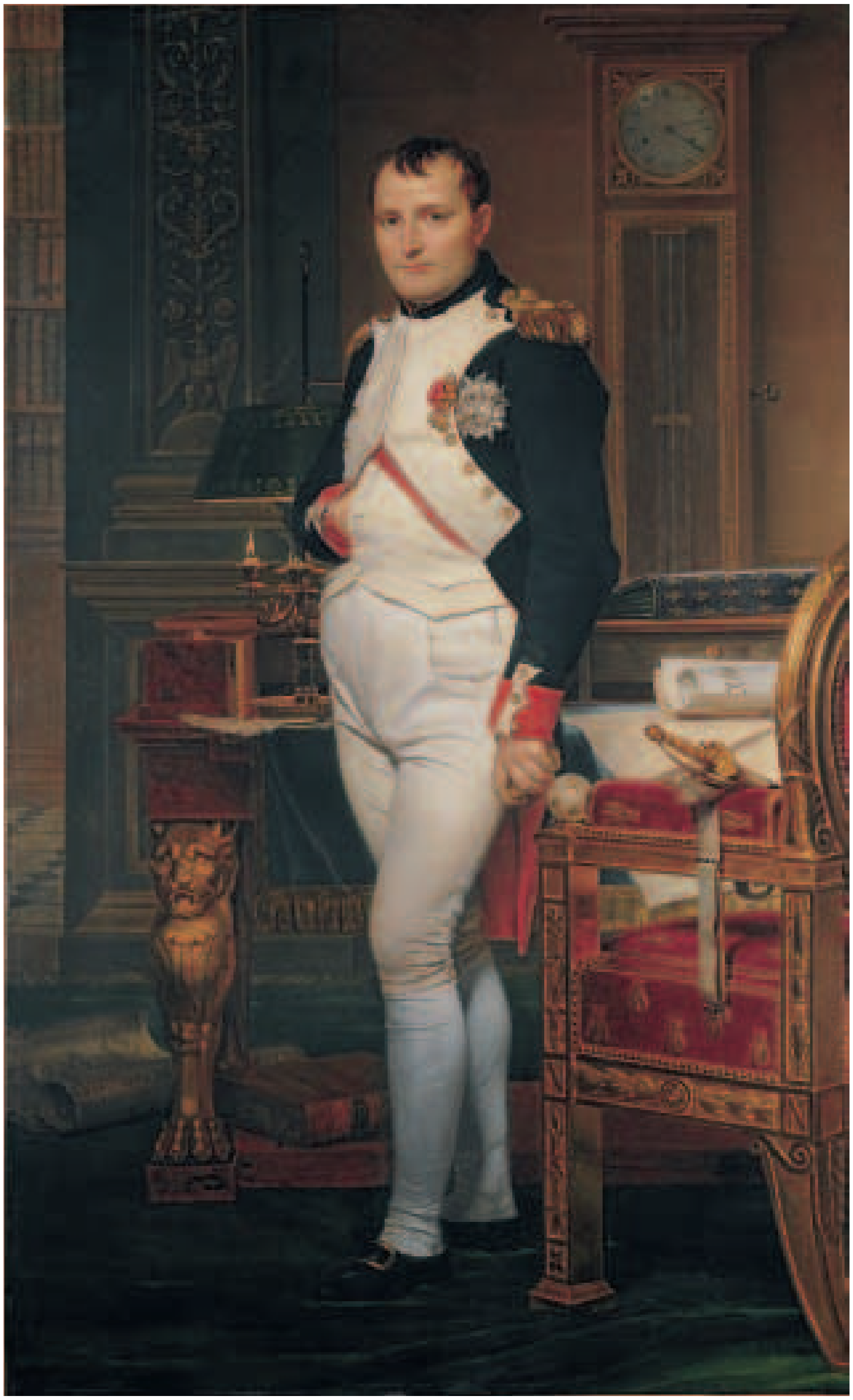

FIGURE 21.3 The emperor is shown in his study, surrounded by his work, in the middle of the night. **What statement does this painting make about the efforts and accomplishments of Napoleon?**

Jacques-Louis David. *Napoleon in His Study.* 1812. Oil on canvas. 203.9 × 125.1 cm (80¼ × 49¼″). National Gallery of Art, Washington, D.C. Board of Trustees, The Samuel H. Kress Collection.

David's work gives you only one side of the story, however. Like many photographs you may have seen, David's painting is a form of **propaganda,** *information or ideas purposely spread to influence public opinion.*

Napoleon in His Study

FIGURE 21.3

Under Napoleon, David became the court painter. Napoleon recognized the value of propaganda, and David knew how to produce it.

In a portrait of Napoleon **(Figure 21.3),** David presents the emperor standing by a desk covered with important papers of state. The clock tells you that it is after four o'clock and the candle tells you that it is nighttime. The message here is clear: While his subjects sleep peacefully, the emperor toils far into the night for their well-being.

Marie-Louise-Élisabeth Vigée-Lebrun

(1755–1842)

David chose to stay in France and take an active part in the revolution. Another artist, Marie-Louise-Élisabeth Vigée-Lebrun (mah-**ree** loo-**eez** ay-**lee**-zah-bet vee-**zhay** luh-**bruhn**), left France and did not come back until peace was restored.

Vigée-Lebrun is one of history's most celebrated women artists. She was a portrait painter for members of the French aristocracy, including Queen Marie Antoinette. After she left Paris, she was able to continue painting with equal success in other capitals of Europe.

Many of Vigée-Lebrun's portraits were extremely favorable to the sitter. Especially in her self-portraits, Vigée-Lebrun tended to be quite flattering. (See Figure 4.6, page 91.) To all of her sitters, the artist gave large, expressive eyes, and she played down the less attractive details of the face.

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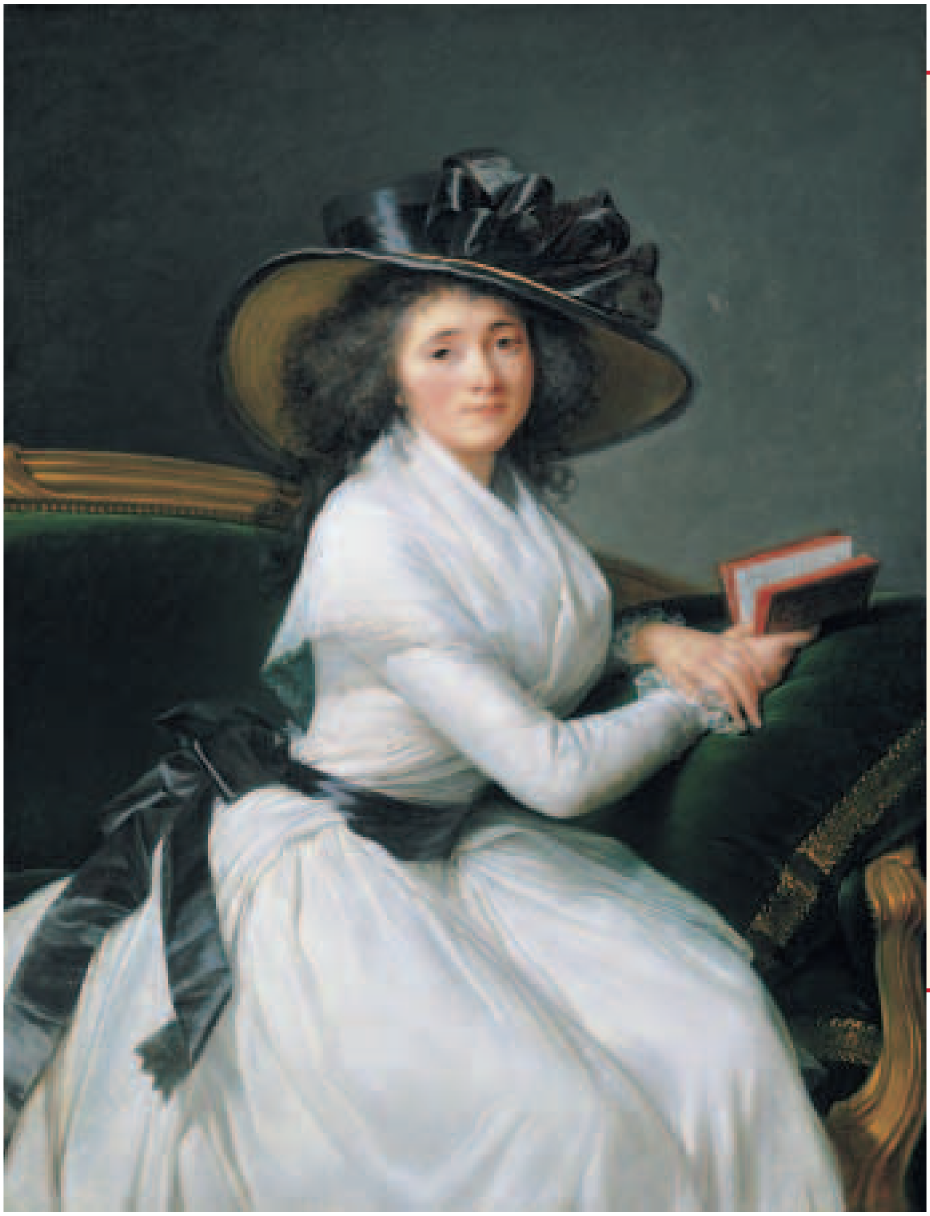

FIGURE 21.4 Marie-Louise-Élisabeth Vigée-Lebrun. *Madame de la Châtre.* 1789. Oil on canvas. 114.3 × 87.6 cm (45 × 34½″). The Metropolitan Museum of Art, New York, New York. Gift of Jessie Woolworth Donahue, 1954. (54.182).

LOOKING Closely

USE OF THE ELEMENTS OF ART

- **Line.** The artist used repeating contour lines to achieve harmony in this picture. The sweeping contour of the hat is repeated by the curve of the sofa back, and the angle of the forearm is duplicated by the edge of the pillow. The diagonal of the upper arm is found again in the deep crease of the skirt.
- **Color.** The color scheme is softened by the extensive use of a dark gray for the background and of a dull white for the dress. Needed contrast is provided by the green velvet sofa, the blue-gray sash, and the gold trim on the pillow.

Madame de la Châtre

FIGURE 21.4

Madame de la Châtre was just 27 years old when she had her portrait painted by Vigée-Lebrun **(Figure 21.4).** The artist selected a simple, direct pose. Madame de la Châtre glances up from an open book and turns slightly to face in your direction. She takes little notice of you, however. Instead, there is a faraway look in her eyes, and it seems as though her thoughts still linger on the words she has been reading.

Jean-Auguste-Dominique Ingres (1780–1867)

By the beginning of the nineteenth century, the art of Europe was influenced by France, and the art of France was influenced by the Academy. The Academy itself was influenced by Neoclassic artists who followed David. The Neoclassic style was carried to its highest point by Jean-Auguste-Dominique Ingres (zhjahn oh-**gust** doh-min-**eek ahn**-gr), the best known of David's students.

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The Apotheosis of Homer

FIGURE 21.5

Although today his portraits are ranked among his most impressive works, Ingres preferred to paint large pictures glorifying historical and imaginary events and people. One of these, *The Apotheosis of Homer* **(Figure 21.5)** was commissioned as a ceiling mural in the Louvre museum. In a work that brings to mind Raphael's *The School of Athens* (Figure 16.1, page 352), Ingres created an impressive assembly of immortals representing all the arts.

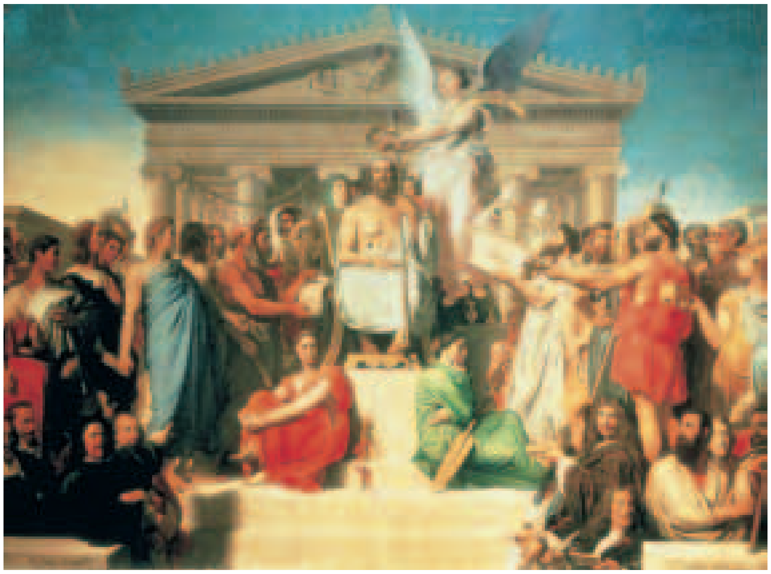


FIGURE 21.5 Notice the similarities and differences between this painting and *The School of Athens* (Figure 16.1, page 352). **Which painting do you prefer?**

Jean-Auguste-Dominique Ingres. *Apotheosis of Homer.* 1827. Oil on canvas. 386 × 512 cm (12½× 16⅔'). The Louvre, Paris, France.

In the place of honor sits the enthroned Homer. The facade of an Ionic temple acts as a backdrop, and a figure representing the *Nike of Samothrace* (Figure 8.22, page 185) prepares to crown Homer with a laurel wreath. Seated below Homer are two female figures symbolizing his classic works, the *Iliad* and the *Odyssey*. The names of both epics can be seen engraved on the step on which the figures are seated.

The figures surrounding Homer are his successors—the poets, playwrights, philosophers, critics, painters, and sculptors who have championed the arts through the ages. Among those represented are Phidias, Virgil, and Fra Angelico. Aeschylus, credited with writing the first tragedy, is seen unrolling a scroll listing his plays. At the lower right, Racine and Moliére, wearing the wigs fashionable during the time of Louis XIV, extend the masks of tragedy and comedy. Raphael stands at the upper left. In the lower left corner, almost crowded out of the picture, are Dante and Shakespeare.

Use of Line

In this painting, Ingres demonstrates his love for carefully planned compositions and his preference for crisply outlined figures that exhibit little emotion. For Ingres, line was the most important element in painting; color was secondary.

LESSON ONE REVIEW

Reviewing Art Facts

1. **Describe** How did the academies of Paris and London change the way artists were taught?
2. **Recall** What were the Salons, and on what basis were the artworks judged?
3. **Explain** What events created renewed interest in the Classical period and its art forms?
4. **Identify** Name two artists who worked in the Neoclassic style.

Visual Arts Journal

Aesthetic Judgment The French artist Jacques Louis David studied classical Greek and Roman art forms as inspiration for his work. As court painter for Napoleon, David produced art that was a form of propaganda. The work was created to express ideas that influenced public opinion.

Activity Carefully study the messages contained in *The Death of Marat* (Figure 21.2) and *Napoleon in His Study* (Figure 21.3). Describe the messages in your Visual Arts Journal. Next, imagine that you are David and create thumbnail sketches of these two works that ***change*** the message of each work. Share your sketches and new messages with your class.

ART Online CONTENTS Visit art.glencoe.com for study tools and review activities.

Romanticism and Realism

Vocabulary

- Romanticism
- Realism

Artists to Meet

- Théodore Géricault
- Eugène Delacroix
- John Constable
- Joseph M. W. Turner
- Gustave Courbet
- Édouard Manet
- Rosa Bonheur

Discover

After completing this lesson, you will be able to:

- Define Romanticism and discuss some of the works created by artists associated with this style.
- Identify the two major English landscape painters of the period and compare their works.
- Define Realism and identify some artists associated with this style of painting.

Even though the Neoclassic style of David and Ingres became the official style of the Academy, it did not go unchallenged. Not all artists shared these painters' enthusiasm for classical art forms, noble subject matter, balanced compositions, and flowing contour lines.

Some artists chose to focus on dramatic events; others preferred to represent everyday scenes and events. The two new styles were Romanticism and Realism.

The Romantics

In 1819, a painting called the *Raft of the Medusa* **(Figure 21.6)** was exhibited for the first time. This work signaled the birth of a new art style in France. Known as **Romanticism,** this style *portrayed dramatic and exotic subjects perceived with strong feelings.*

Théodore Géricault (1792–1824)

This early example of the Romantic style was painted by a young French artist, Théodore Géricault (tay-oh-**door** zhay-ree-**koh**).

Géricault's *Raft of the Medusa* shows a dramatic, contemporary event as it actually happened, not a scene from the classical past. When the French ship *Medusa* was wrecked, 149 passengers and crew members tried to reach safety on a large raft towed by officers aboard a lifeboat. Only 15 men on the raft survived, and claims were made that the officers had cut the raft adrift.

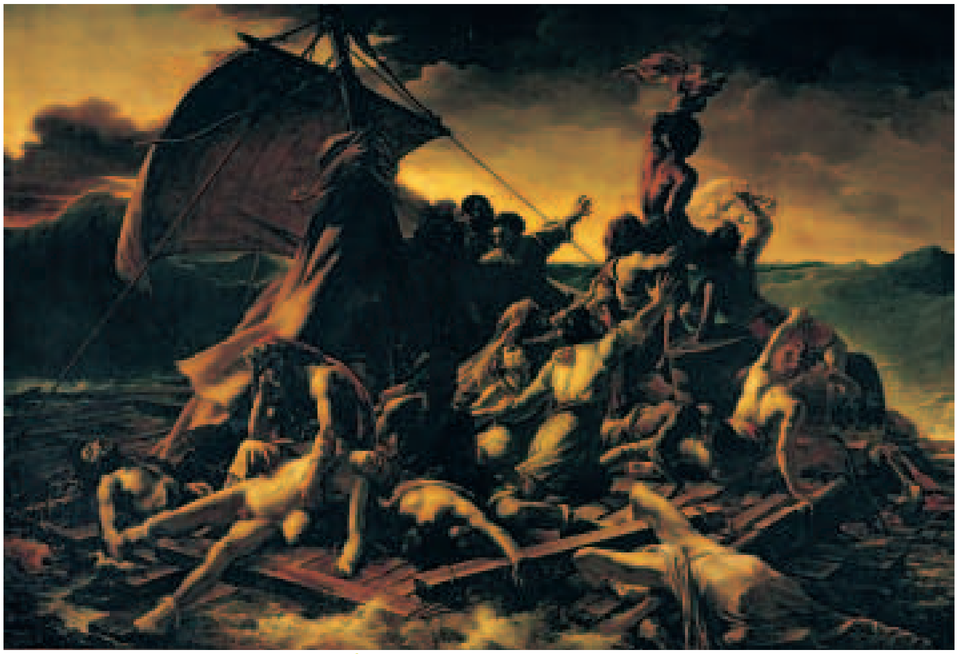
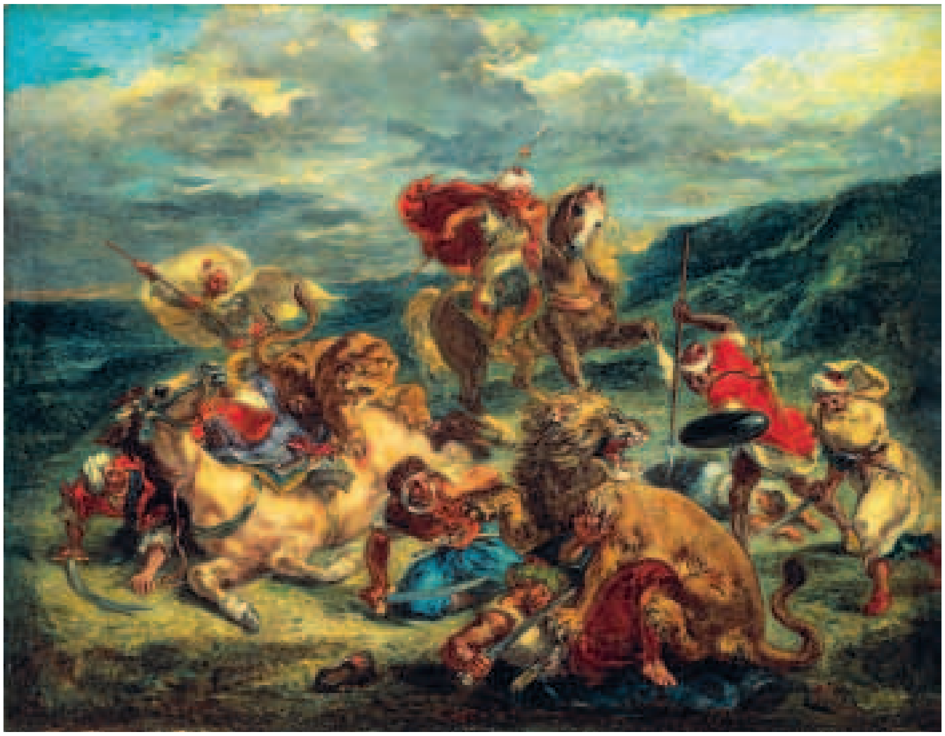


FIGURE 21.6 Notice the two opposite diagonals Géricault used to organize and balance this composition. **How does this painting differ from works created by Neoclassic artists?**

Théodore Géricault. *Raft of the Medusa.* 1819. Oil on canvas. 4.9 × 7 m (16 × 23′). The Louvre, Paris, France.

FIGURE 21.7 Delacroix is known as a great Romantic painter. **Why is this a Romantic painting? Which of the following adjectives would you use when interpreting this work: rigid, calm, ordinary, swirling, dramatic?**

Eugène Delacroix. *The Lion Hunt.* 1860/61. Oil on canvas. 76.5 × 98.5 cm (30 × 38¾″). The Art Institute of Chicago, Chicago, Illinois. Potter Palmer Collection, 1922.404.



Géricault's picture reflects the diagonal compositions of Rubens and the sculpturesque painted figures of Michelangelo. Géricault arranged his figures in a design based on two opposite diagonals. The major diagonal, from lower left to upper right, carries you into the work and leads you over a series of twisting figures expressing emotions ranging from despair to hope. A second diagonal, from the corpse at the lower right to the mast of the crude raft at the upper left, balances the composition.

The diagonal design, twisting figures, strong emotion, and dramatic use of light are important characteristics of the Romantic style. They marked Géricault's break with the Neoclassical style, which stressed calmness and balance.

Eugène Delacroix (1798–1863)

When Géricault died suddenly at age 33 from a fall from a horse, his position of leadership in the Romantic movement fell to Eugène Delacroix (oo-**zhen** del-lah-**kwah**). Glowing colors and swirling action are marks of Delacroix's style. Ingres and his Neoclassical followers disliked such work, however. They found it violent, crude, and unfinished. This disagreement resulted in a long rivalry between Delacroix and Ingres.

The Lion Hunt

FIGURE 21.7

Delacroix's love of dramatic action and exotic settings is evident in his painting *The Lion Hunt* **(Figure 21.7).** A six-month trip through Morocco, Tangier, and Algiers in 1832, fired his enthusiasm for the Near East and provided the inspiration and subject matter for many of his works, including *The Lion Hunt.*

The theme of this work is action. The frantic movement of hunters, horses, and lions is arranged in a circular pattern placed within an oval of light. The violent action is made more convincing by the use of blurred edges, rapidly applied brushstrokes, and spots of bold color, reminders of Rubens. Everything has been swept up into the swirling spiral, making colors and forms blur as they whirl around and around.

Color was the most important element in painting for Delacroix. Unlike Ingres, he did not begin his paintings with lines. When painting a figure, for example, he did not draw the outline first and then fill it in with color. Instead, he began painting at the center

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of the figure and worked outward to the edges to complete it. The artist learned a great deal from studying the work of the English landscape painter John Constable, who used patches of color placed side by side instead of blending them smoothly together. When Delacroix did this, however, he was criticized for the rough finish of his works.

English Landscape Painters

By 1800, qualities that were to characterize English painting throughout the nineteenth century could be found in the works of John Constable and Joseph M. W. Turner. Both artists were primarily landscape painters, although they took different approaches to their works.

John Constable (1776–1837)

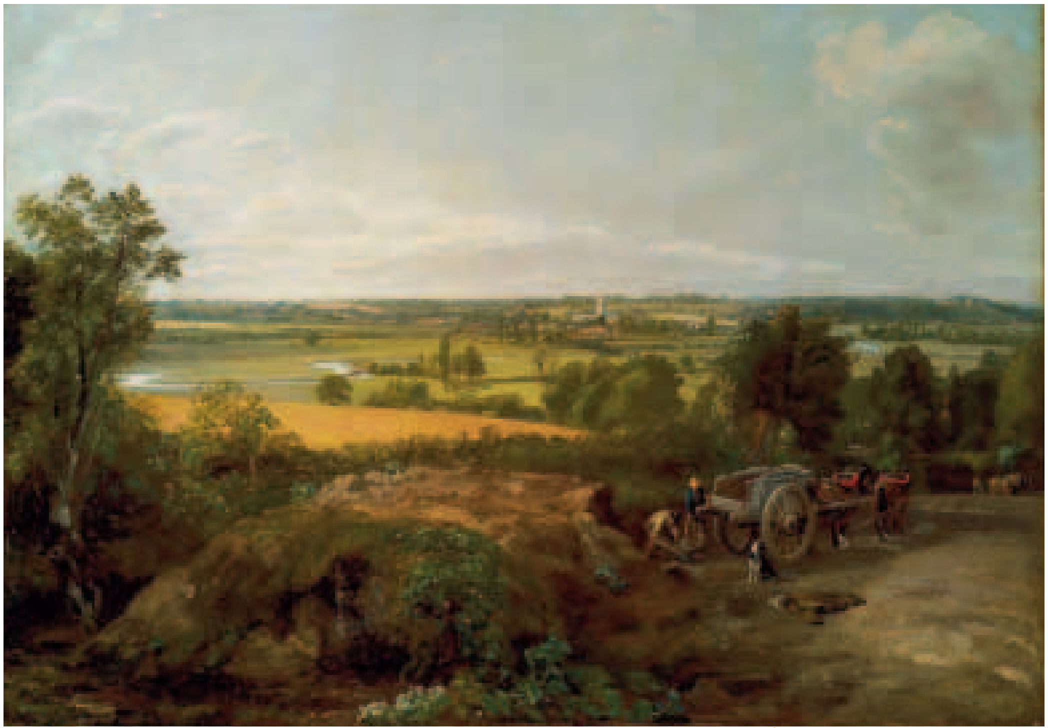
Like the seventeenth-century Dutch masters, John Constable wanted to paint the sky, meadows, hills, and streams as the eye actually sees them. He delighted in trying to capture the light and warmth of sunlight, the coolness of shadows, and the motion of clouds and rain. He painted wide-open landscapes with great detail, re-creating the exact look and feel of the scene.

During long walks through the fields, Constable carried a small pocket sketchbook. The pages of this sketchbook measured little more than 3 × 4 inches. On these tiny pages he drew views of the landscape from different angles. He was especially interested in the effects of changes in sunlight. Later, when working on his large paintings, he referred over and over again to these sketches.

Stour Valley and Dedham Village

■ **FIGURE 21.8**

Constable's *Stour Valley and Dedham Village* **(Figure 21.8),** with its wide vista of a colorful countryside under a summer sky, is a scene of quiet charm. When you examine the painting closely, you will discover that much of it is made with tiny dabs of pure color, stippled with white and applied with a brush or palette knife. This technique creates a shimmer of hue and light across the work, and effectively captures the constantly changing face of nature.



■ **FIGURE 21.8** The viewer can "listen" to the sounds in this peaceful rural scene—the muffled voices of the workers, the rustle of leaves in the summer breeze, perhaps even the tolling bell in the far-off church tower. **Taking into account what you see and what you "hear," what feelings does this painting evoke?**

John Constable. *Stour Valley and Dedham Church.* c. 1815. Oil on canvas. 55.6 × 77.8 cm (21⅞ × 30⅝″). Museum of Fine Arts, Boston, Warren Collection. William Wilkins Warren Fund. 48.266.

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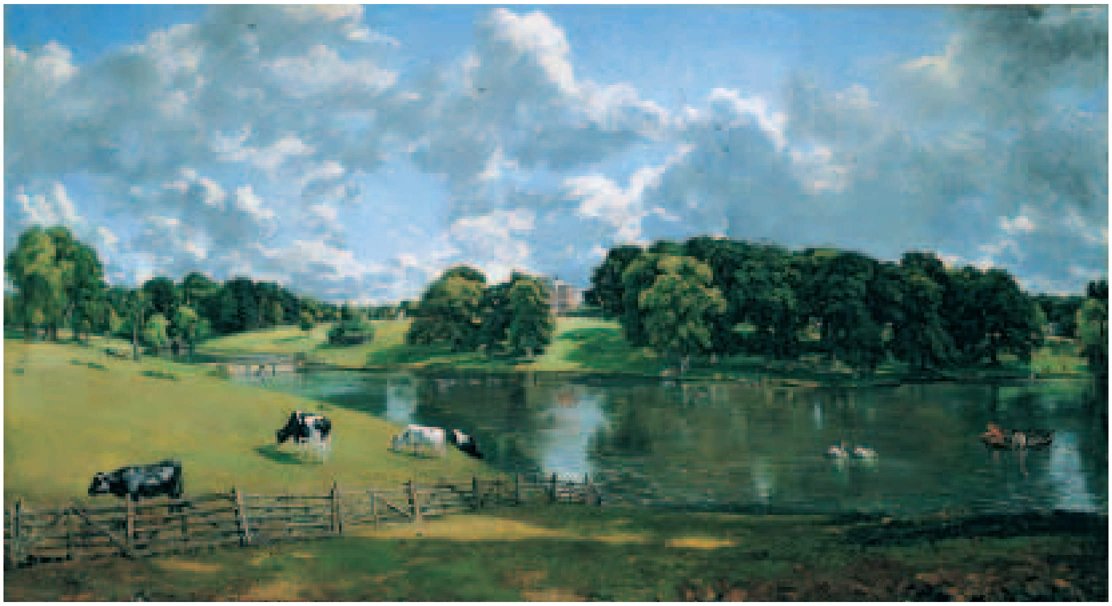

FIGURE 21.9 Constable wanted to paint scenes from nature as the eye actually sees them. **Identify details and techniques that make this scene appear real.**

John Constable. *Wivenhoe Park, Essex.* 1816. Oil on canvas. 56.1 × 101.2 cm (22⅛ × 39⅞″). National Gallery of Art, Washington, D.C. Board of Trustees, Widener Collection.

Wivenhoe Park, Essex

FIGURE 21.9

In *Wivenhoe Park, Essex* **(Figure 21.9),** Constable offers his view of an estate belonging to a friend of his father. The landowner commissioned the painting and asked that certain things be included in it. In fact, because he thought Constable had not included everything, the artist was required to sew pieces of canvas to each side of the painting to enlarge the scene.

The painting conveys the look and feel of the scene as Constable saw it. He caught the light airiness of the atmosphere and the sweeping movement of the clouds. The sparkle of light across the dark green leaves of the trees and the light green of the rolling hills is shown. In addition, the artist captured the stately look of the red brick house emphasized by the break in the trees and light reflection in the water. The entire scene has a feeling of the momentary—as though you have been given a quick glimpse of nature as it exists at a particular moment in time.

Joseph M. W. Turner

(1775–1851)

Joseph M. W. Turner began his career as a watercolor painter and later turned his attention to painting landscapes in oils. As his career progressed, he became less and less interested in showing nature in realistic detail. Instead, he concentrated on the effects that light and atmosphere have on subject matter.

In time, light and atmosphere became the most important part of Turner's works. He painted a glowing atmosphere as a way of arousing the viewer's curiosity and luring the viewer closer for a longer look. The blurred forms and intense colors would be changed by the viewer's imagination. In the indistinct forms one could see a blazing sunset, violet mountains, and the silhouette of a medieval castle.

Snow Storm: Steamboat off a Harbor's Mouth

FIGURE 21.10

Turner's painting entitled *Snow Storm: Steamboat off a Harbor's Mouth* **(Figure 21.10)** is his view of nature at its most violent. He captures this violence with a bold use of sweeping light and color, rather than with detail. When this painting was exhibited at the Royal Academy in London, critics were shocked and angered. They were used to traditional pictures of ships at sea, and failed to find any value in this painting of blurred and violent impressions.

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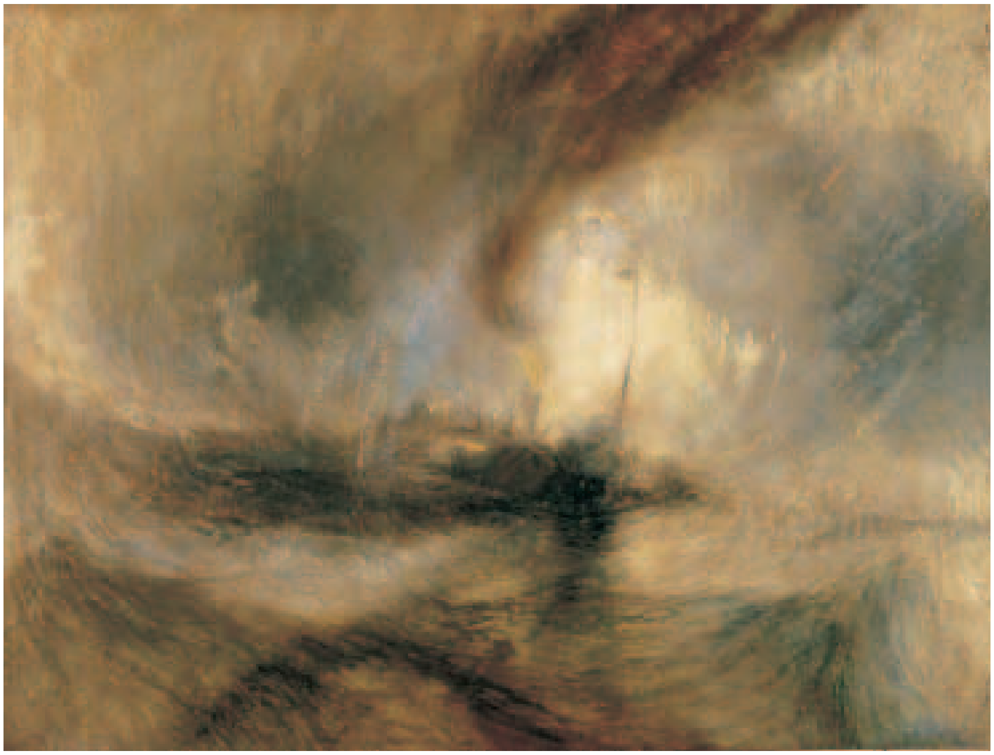

FIGURE 21.10 Turner was more interested in depicting the effects of light and atmosphere than in showing realistic details. **Why were critics shocked when this work was first exhibited? Describe the mood created by the swirling colors.**

Joseph M. W. Turner. *Snow Storm: Steamboat off a Harbor's Mouth.* 1842. Oil on canvas. 92 × 122 cm (36 × 48″). Clore Collection, Tate Gallery, London, England.

The critics failed to understand that Turner was painting things that have no shape or form—things like speed, wind, and atmosphere. Turner's later paintings of space and light became even more abstract. They were so formless that he had to attach rings to the frames so galleries would know which way to hang them.

Turner died on December 19, 1851, a death listed simply as "natural decay." His last words were, "The sun is God."

The Realists

Meanwhile, in France, many young artists were looking for subject matter that did not glorify the past or offer romantic views of current events. They rejected both Neoclassicism and Romanticism.

To understand this reaction to both Neoclassicism and Romanticism, you must consider conditions in France around the middle of the nineteenth century. Factories were expanding, using new machines to increase production. Great numbers of people moved from rural areas to the cities to work in these factories. Factory workers, who were usually unskilled and poorly paid, lived in crowded conditions in drab, unhealthy slums.

These changes had an effect on some artists. They realized that classical models and romantic subject matter were out of place in their world. A peasant, they felt, was as good a subject for their brush as a Greek goddess was, and the life of a factory worker offered as much inspiration as a lion hunt in some far-off land did.

These artists also knew, however, that they could not use old techniques to paint the world around them. They would have to invent new techniques. So they discarded the formulas of Neoclassicism and the theatrical drama of Romanticism to paint familiar scenes and trivial events as they really looked.

Gustave Courbet (1819–1877)

Gustave Courbet (**goo**-stahv koor-**bay**) was in the forefront of this group of artists. He and his followers became known as *Realists.* Their art style, known as **Realism,** *represented everyday scenes and events as they actually looked.*

In *Burial at Ornans* (**Figure 21.11,** page 476), Courbet painted the funeral of an ordinary villager.

Interpreting Realism in Art

This funeral **(Figure 21.11)** is a common scene. Unlike El Greco's *Burial of Count Orgaz* (*Figure 18.9,* page 405), there are no saints assisting at this burial. Courbet shows only a large group of almost full-size figures standing beside an open grave in front of a somber landscape.

1

There is no mystery or miracle here; the painting communicates little in the way of grief or piety. Indeed, not one person looks at the cross or at the grave. The people attending this funeral do so out of a sense of duty.

2

The priest routinely reads the service. The kneeling gravedigger looks bored and impatient to get on with his work.

3

The women at the right go through the motions of mourning, but they are not very convincing.

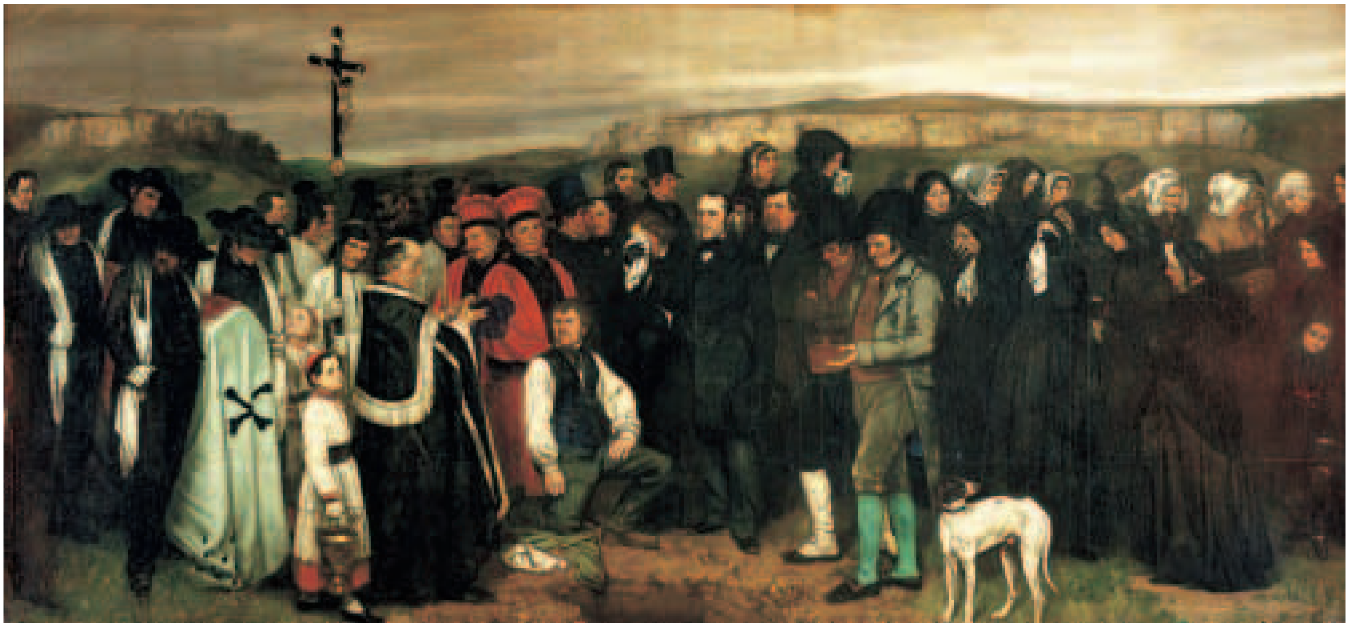

FIGURE 21.11 Gustave Courbet. *Burial at Ornans.* 1849–50. Approx. 3 × 6.7 m (10 × 22′). Musée d'Orsay, Paris, France.

4

Courbet's friends had posed for the painting, and, in most cases, they could be identified. He used them because they were important to him and were a part of his life. However, when he exhibited his painting in Paris, he was criticized for using his friends as models. He had dared to use plain, ordinary people painted on a scale that was by tradition reserved for important people or great events.

5

Courbet felt that an artist should draw on his or her own experiences and paint only what could be seen and understood. That is what he did in painting this funeral. It is an actual scene painted honestly. The work shows real people behaving the way real people behave.

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Édouard Manet (1832–1883)

Among the artists who took part in the Realist movement was Édouard Manet (ay-doo-**ahr** mah-**nay**). He exhibited with Courbet and was often attacked by critics for the same reasons. Unlike Courbet, however, Manet was more concerned with *how* to paint than with *what* to paint.

The Railway

FIGURE 21.12

In *The Railway* **(Figure 21.12),** Manet uses his knowledge and skill to paint a simple everyday scene. A woman with a sleeping puppy in her lap has just looked up from a book. You feel as though you have come upon her by chance, and she looks up to see who it is. As you exchange casual glances with her, your eye takes in the black fence of a railway station.

Use of Pattern and Shape

A little girl stands with her back to you, peering through this fence at the steam and smoke left by a passing locomotive. The girl's left arm unites her with the figure of the woman; it also breaks up the strong vertical pattern of the fence. The curving shapes of the figures contrast with the repeated verticals of the railings. In this way, Manet adds variety and interest to his composition.

Manet did not pose the figures in his pictures. He painted them as he found them. He avoided details because he wanted his picture to show what the eye could take in with a quick glance. His concern with technique is seen in his methods of placing colors on the canvas. In some places, the paint is stroked on carefully. In others, it is dabbed on or pulled across the canvas. The result is a richly textured surface that adds even more to the variety and interest of the picture.

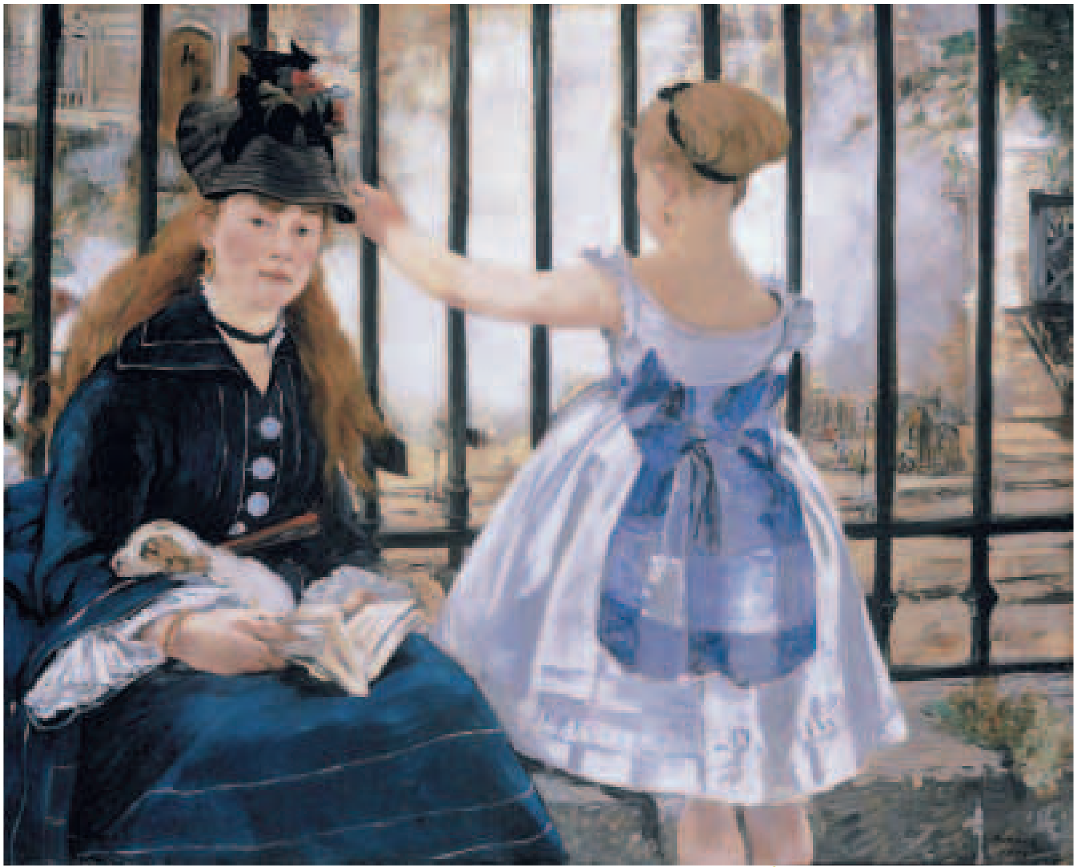


FIGURE 21.12
Although Manet participated in the Realist movement, he was more interested in *how* to paint than in *what* to paint. **Describe the lines in this picture. How have these lines been used to tie the composition together?**

Édouard Manet. *The Railway.* 1873. Oil on canvas. 93.3 × 111.5 cm (36¾ × 43⅞″). National Gallery of Art, Washington D.C. Gift of Horace Havemeyer in memory of his mother, Louisine W. Havemeyer.

Rosa Bonheur (1822–1899)

An artist who effectively combined the flair of Romanticism with the accuracy of Realism was Rosa Bonheur (**roh**-zah bah-**nur**). Few artists were as successful or as admired in their lifetime as this woman. She received her first painting lessons from her father, who was a painter and art teacher. When her mother died, the young Rosa was forced to leave school and help her father raise her two brothers and a sister. This did not prevent her from continuing to paint, however. The family had moved to Paris when she was seven years old, and Bonheur often copied the works of the masters found in the many galleries there.

Bonheur showed a preference for sketching live animals however, rather than copying paintings. She journeyed to country fields and stockyards outside Paris to draw the animals. She also found subjects for her works at cattle markets and fairs where horses were traded. To be more comfortable when working, Bonheur wore men's clothing instead of the restrictive women's clothing of the day. (However, this was done only after permission had been obtained from the authorities.) Men's clothing was much more suitable for walking and sketching among the animals, and it helped her avoid the jeers of the workers and spectators.

When she was just nineteen, two of Bonheur's paintings were chosen for exhibition at the Salon. Four years later, she was given a medal. This was the first of many honors and awards she earned during her long career. Eventually, she was made an officer of the Legion of Honor, the first woman to be so recognized.

The Horse Fair

■ **FIGURE 21.13**

Bonheur's accurate anatomical studies of animals enabled her to paint such large, convincing works as *The Horse Fair* **(Figure 21.13).** Here she combines her knowledge and admiration of horses with an understanding of the emotion and vigor found in paintings by Géricault and Delacroix.

Bonheur shows horses being led by their handlers around the exhibition area of a fair. The scene is crackling with tension and excitement. High-strung horses rear up suddenly and flail the air with their hooves.

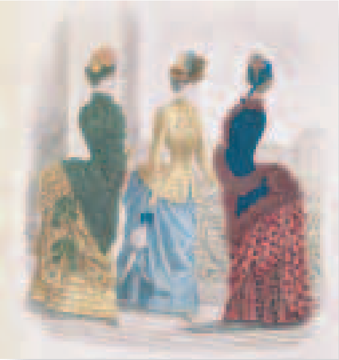
TIME & PLACE CONNECTIONS

c. 1800 1850

Early Nineteenth Century

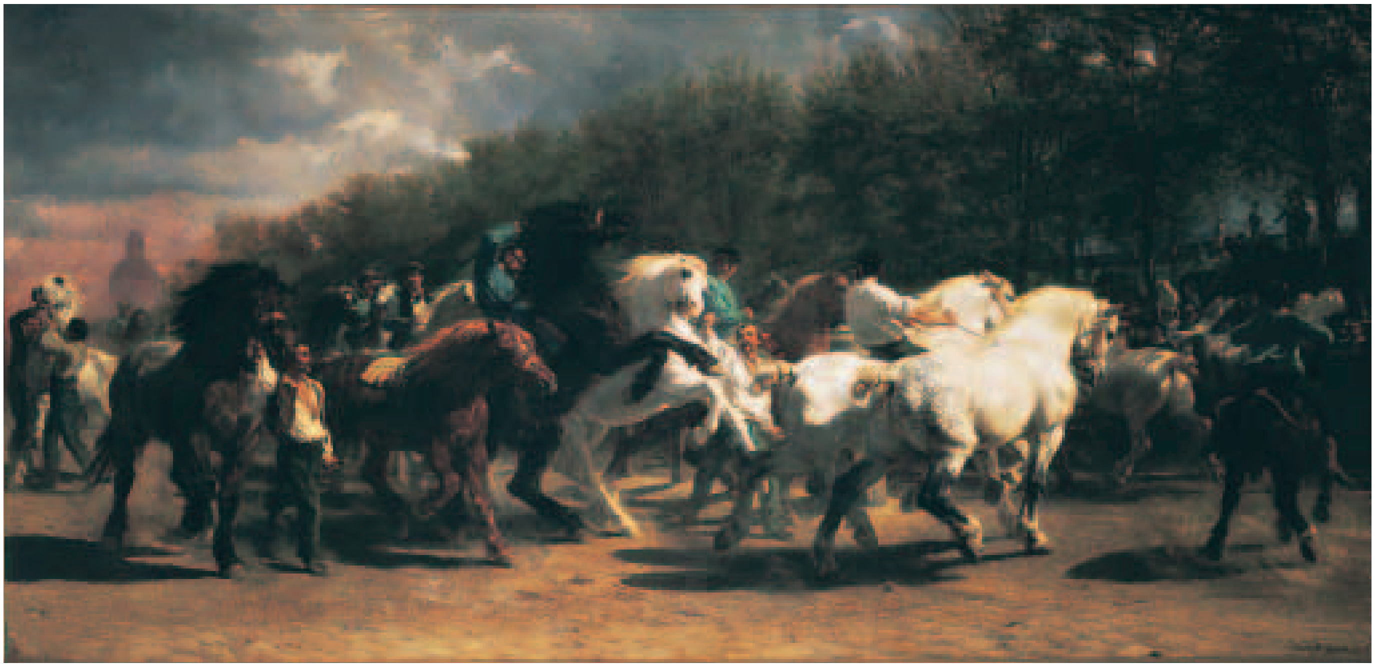
See more Time & Place events on the Time Line, page H11 in your *Art Handbook*

BUSTLES. Women's clothing, such as bustles, was increasingly made in factories rather than by hand. Waistlines were laced tightly, and bustles made of padding or wire framing were worn to make skirts fuller in back.



DAGUERREOTYPE. In 1839, Louis J.M. Daguerre devised a method of exposing light to a silver coated copper plate to make a photographic image. This became a popular portrait medium because minute details could be captured on the image.

ACTIVITY **Postcard.** Design a postcard that might have been written by a traveler in the American west to family back home. On one side draw a scene from this period that depicts the clothing styles pictured on this page. On the other side write a note home about the trip.



■ **FIGURE 21.13** Her accurate and exciting animal paintings made Bonheur one of the most popular European artists of her time. **In what ways does this painting remind you of the works of Géricault and Delacroix? How is it similar to Realist paintings by Courbet and Manet?**

Rosa Bonheur. *The Horse Fair.* 1853–55. Oil on canvas. 244.5 × 506.8 cm (96¼ × 199½″). The Metropolitan Museum of Art, New York, New York. Gift of Cornelius Vanderbilt, 1887. (87.25).

Others trot and prance about, barely held in check. The result is a thrilling blend of movement, drama, and reality that echoes the accomplishments of both Romantic and Realist artists.

Bonheur's animals are painted boldly with a heavy, rich application of paint. She possessed the skill and the confidence to paint pictures of great size. *The Horse Fair,* for example, is more than 16 feet wide.

Her animal paintings made Bonheur one of the most popular painters in Europe. It is a mark of her talent that her popularity has not diminished over the years.

LESSON TWO REVIEW

Reviewing Art Facts

1. **Define** What is Romanticism? Explain how its subject matter differs from that of the Neoclassicists.
2. **Identify** Name three characteristics of the Romantic style used by Géricault in *Raft of the Medusa* (Figure 21.6, page 471).
3. **Identify** Name two characteristics of Eugène Delacroix's style.
4. **Explain** What aspect did Joseph M. W. Turner consider most important in his landscapes and seascapes?

Sharpening Your Skills

Create a Landscape Painting English painting is defined by the work of John Constable and Joseph M. W. Turner. These two painters established the foundations for later Impressionist artists because both were interested in capturing moments in time through their use of light and color.

Activity Compare the work of Constable and Turner (Figures 21.8 and 21.10) using the Internet or available resources. Examine their different uses of light and color. How did the two painters differ in their approach? How realistic are these works? Create your own landscape painting. Present your research to the class and exhibit your work.

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ART Online Visit art.glencoe.com for study tools and review activities.

Impressionism

Vocabulary

- Impressionism
- candid

Artists to Meet

- Claude Monet
- Pierre Auguste Renoir
- Gustave Caillebotte
- Edgar Degas
- Mary Cassatt
- Berthe Morisot
- Auguste Rodin

Discover

After completing this lesson, you will be able to:

- Identify the objectives of the Impressionists and describe the painting technique they developed to achieve those objectives.
- Identify major Impressionist painters and describe some of their works.
- Discuss two important influences on Impressionist artists.
- Describe the sculptures of Auguste Rodin and explain his relationship to the Impressionists.

The generation of artists that followed Courbet and were associated with Manet carried even further the quest for realism. They took their easels, paints, and brushes outdoors to paint rather than work from sketches in their studios.

A New Style Emerges

These artists contributed to a new style of painting that stressed the effects of atmosphere and sunlight on subject matter. They tried to capture this effect by using quick, short brushstrokes. Their paintings are made up entirely of small dabs, or spots, of color that, when viewed from a distance, blend together to create the desired effect.

Because these artists were concerned with momentary effects, they avoided posed or staged compositions. Instead, they preferred an informal, casual arrangement in their paintings. In many ways, their pictures have the same natural look as quickly snapped photographs. This "snapshot" approach to composition added a lively, more realistic appearance to their paintings.

Claude Monet (1840–1926)

In 1874, a group of artists using this new style of painting held an exhibition of their works in Paris. One of these artists was Claude Monet (**kload** moh-**nay**), who exhibited a picture entitled *Impression: Sunrise.* Outraged critics took the word *Impression* from Monet's title and used it as a label when referring, unkindly, to all the works in this exhibition. This label, **Impressionism,** described *an art style that tried to capture an impression of what the eye sees at a given moment and the effect of sunlight on the subject.*

Monet's Haystacks

■ **FIGURES 21.14 and 21.15**

In 1891, Monet stood in a field near Paris, working on a painting of haystacks. When he realized that the sunlight had changed, he put down his unfinished work and began another painting of the same subject. Why create many paintings of the same subject? When you learn the answer to this question, you will have a better understanding of what the Impressionists tried to accomplish with their paintings.

By sunset Monet had started more than a dozen paintings of the same haystacks. Each of these captures a different moment of light **(Figures 21.14** and **21.15).**

For months, Monet worked in the field painting the same haystacks. Often he worked on several pictures at once, rushing from one to another as the light changed. He painted the haystacks at all hours of the day,

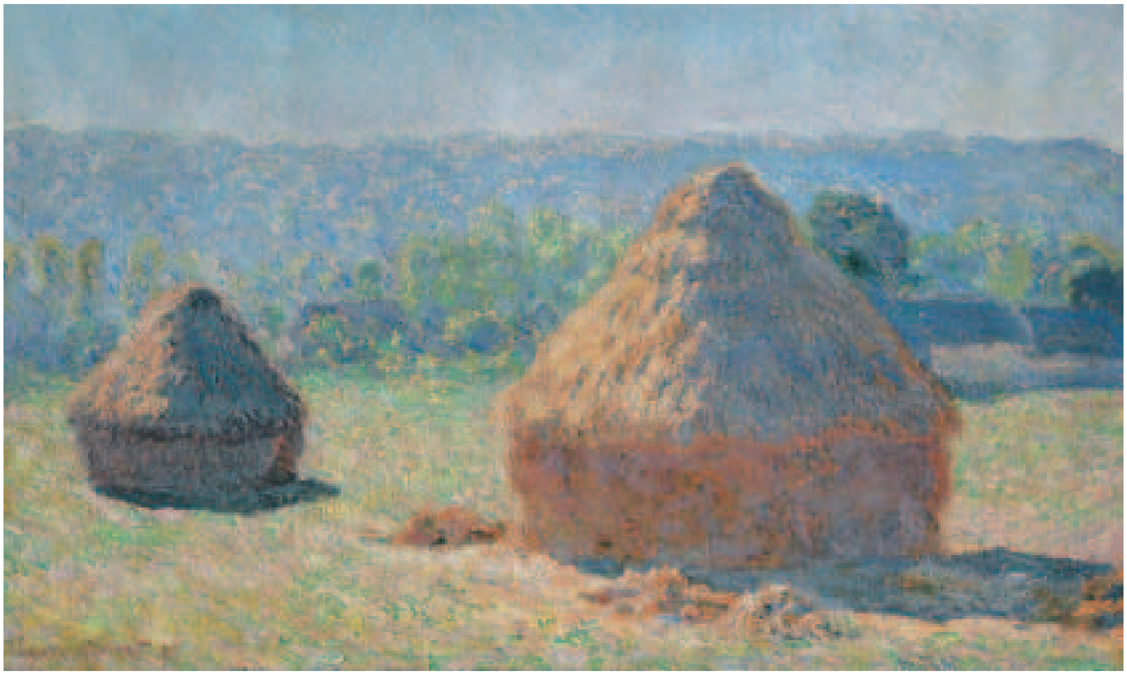

FIGURE 21.14 Monet painted the same haystacks at different times of day, trying to capture the effects of changes in the lighting. **How are these two paintings different? (See Figure 21.15 below.) What aspects of sunlight has the artist depicted?**

Claude Monet. *The Haystack, End of Summer, Giverny.* 1891. Oil on canvas. Musée d'Orsay, Paris, France.

always trying to record in paint the exact colors he saw reflected off them. Sometimes the sun was so brilliant that the outlines of the haystacks became blurred and seemed to vibrate. Monet tried to capture this effect in his pictures, painting exactly what his eye saw rather than what he knew to be there.

When Monet exhibited his haystack paintings later in Paris, though, most critics responded in anger. They claimed that Monet's works looked crude and hastily completed, as if they were no more than sketches.

Monet refused to be discouraged. Instead, he began work on another series of paintings showing a row of poplar trees along a river. This time he was interested not only in painting the colors reflected from the subject, but also in showing how these colors looked in the rippling water of the stream.

Later, when they were shown in Paris, Monet's poplar trees were more warmly received than his haystacks had been. Monet, however, was unimpressed. "What do the critics know?" he asked.

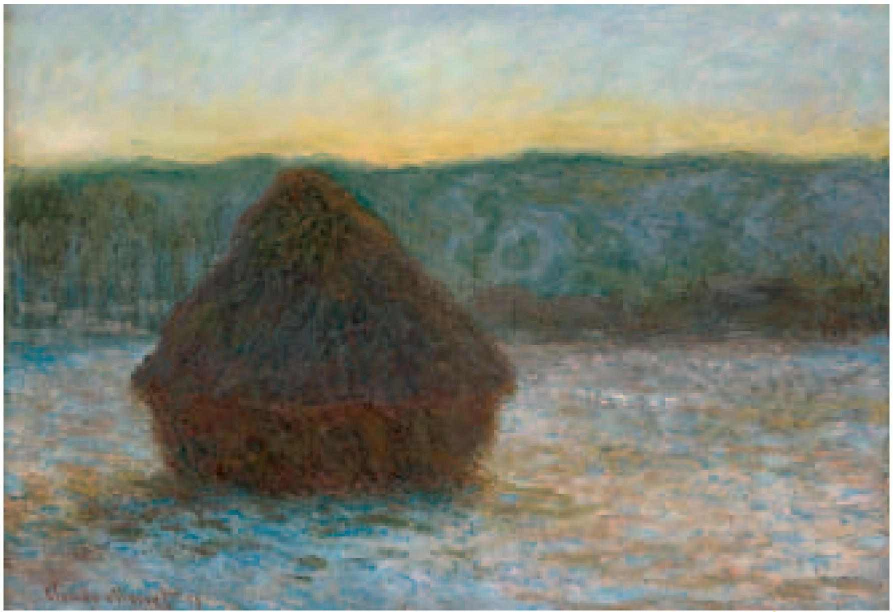

FIGURE 21.15

Claude Monet. *Stack of Wheat (Thaw, Sunset).* 1890/91. Oil on canvas. 64.9 × 92.3 cm (25½ × 36⅓″). The Art Institute of Chicago, Chicago, Illinois. Gift of Mr. and Mrs. Daniel C. Searle, 1983. 166.

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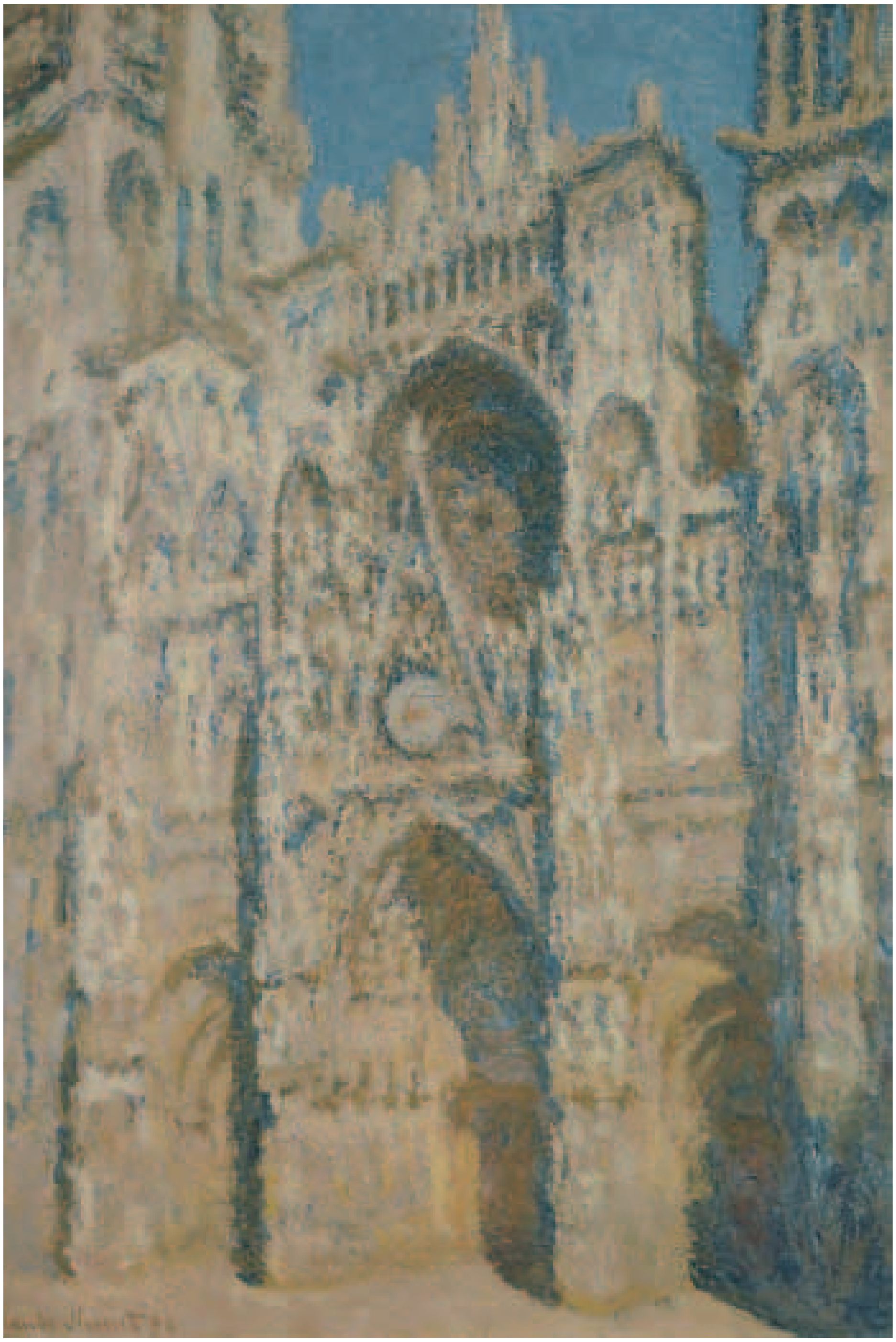


■ **FIGURE 21.16** Monet devoted three winters to painting the doorways and towers of this cathedral. At the end of the second winter, he wrote, "What I have undertaken is very difficult. . . . The more I continue, the more I fail." **Why did Monet continue to paint the same subject over and over, in spite of the difficulties of his project?**

Claude Monet. *Rouen Cathedral, Full Sun, Blue Harmony and Gold.* 1894. Oil on canvas. 107 × 73 cm ($42^1/_8$ × $28^3/_4$"). Musée d'Orsay, Paris, France.

Rouen Cathedral

■ **FIGURE 21.16**

Monet's painting of the west façade of Rouen Cathedral **(Figure 21.16)** shows the famous building bathed in bright, shimmering sunlight. The artist made 26 paintings of this same church.

One winter Monet visited his brother, who lived in the cathedral city of Rouen. Late one afternoon, he looked through a shop window and saw the towers and the doorway of the great church looming in the twilight. He sent home for his canvases and set up his easel in the window of the little shop and for the next three winters painted the facade of the cathedral.

One of Monet's paintings of Rouen Cathedral uses complementary colors—blues and oranges. These colors were applied in separate brushstrokes, which look like an uneven mixture of colored dabs and dashes when seen up close. Viewed from a distance, however, they blend together. As a result, what the viewer sees is not solid form, but a rich visual impression.

When critics saw Monet's pictures of Rouen Cathedral, they marveled at last. The highest tribute to Monet's genius, however, may have come from another great artist. Paul Cézanne said, "Monet is only an eye, but what an eye!"

Pierre Auguste Renoir
(1841–1919)

All the characteristics of Impressionism can be noted in a painting by Pierre Auguste Renoir (pee-**air** oh-**gust** ren-**wahr**), *Le Moulin de la Galette* **(Figure 21.17).** It shows a crowd of young people enjoying themselves on a summer afternoon at an outdoor dance hall in Paris. Rather than portraying the larger-than-life subjects favored by earlier artists, Renoir and other Impressionists found their subjects in the world around them. In *Le Moulin de la Galette,* Renoir makes us feel that we just happen to be walking by. We take in the scene as we stroll, our eyes darting over the carefree throng. Sunlight filters unevenly through the leafy trees overhead, creating a pattern of light and shade on the scene.

Like the majority of Renoir's works, this is a happy painting, which lets us experience the pleasures of a summer day in Paris. Renoir delighted in showing the joyful side of life. You will never find anything evil or ugly in his pictures. He even avoided painting night or winter scenes, which he considered depressing.

Renoir loved to paint and did so up to the day he died. Even though he was crippled by rheumatism during his final years, Renoir continued to paint—using a paintbrush tied to his wrist.

Identifying Styles in Art

The important features of Impressionism can be identified by examining the elements and principles in this work.

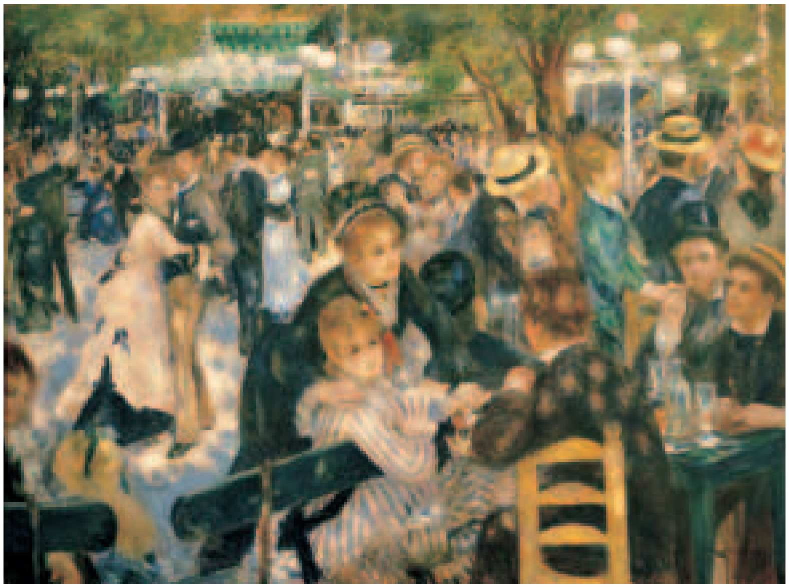


FIGURE 21.17

Pierre Auguste Renoir. *Le Moulin de la Galette.* 1876. Oil on canvas. 131 × 175 cm (51½ × 69″). Musée d'Orsay, Paris, France. © 2004 Artists Rights Society (ARS), New York/ADAGP, Paris.

1. Bright colors are applied in dabs and dashes that seem to blend together as you look at them.
2. Blues and violets are used in place of grays, browns, and blacks, even in the shadows.
3. Smooth, slick surfaces are replaced by richly textured surfaces made up of many short brushstrokes.
4. Because they are composed of strokes and patches of color, solid forms lose some of their solidity.
5. Hard, precise outlines are replaced by blurred edges.
6. Often there is no emphasis or center of interest to which your eye is guided by perspective lines. Details are missing because the artist includes only what can be taken in with a single glance. This gives the picture a casual, almost accidental look.
7. The subject matter comes from the contemporary world, which may seem unimportant when compared to the grand subjects painted by earlier artists.

CONTENTS

Major Influences

Monet, Renoir, and the other Impressionists sought inspiration everywhere. Certainly, one source of inspiration was the Japanese print.

Japanese Prints

A century before, the Japanese had perfected an inexpensive way of printing pictures in several colors. This process made it possible to produce huge quantities of prints that could be sold at modest costs to large numbers of people. The process involved using several wood blocks, each inked with a different colored ink and all applied to the same piece of paper.

The prints produced in this way were usually landscapes or genre scenes. (See Figure 10.33, page 239.) They were done with an elegant pattern of lines and with delicate, flat colors. No attempt was made to create an illusion of depth by using perspective or shading. Further, Japanese printmakers did not hesitate to show only part of a figure. Sometimes a curtain or even the edge of the print was used to "cut off" a figure so that part of it could not be seen. This was something that European artists had never done.

In time, the Impressionists discovered the prints. Awed by their beauty, the artists began to collect them. Before long, some of the features found in the Japanese prints began to appear in Impressionist paintings.

Photography

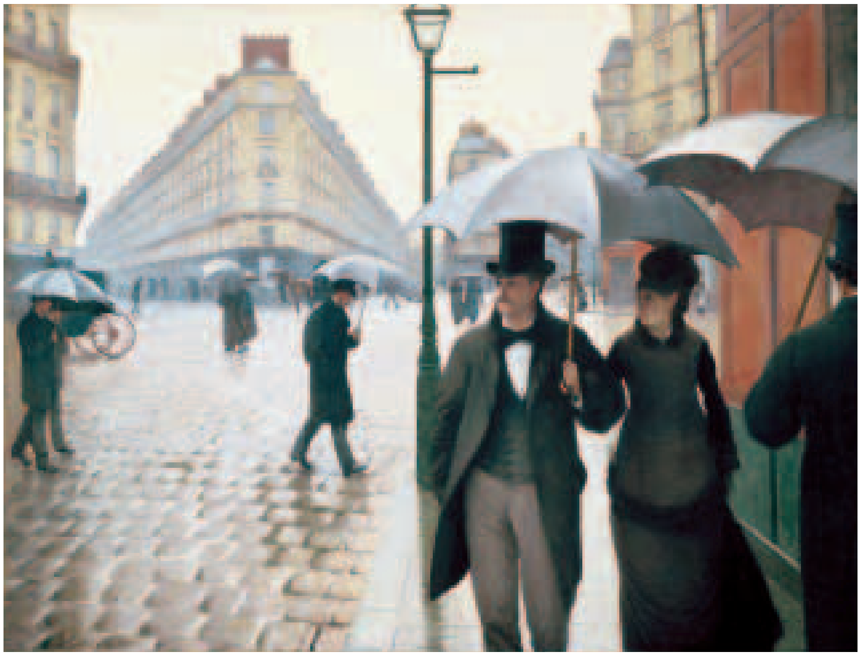
In addition to Japanese prints, the Impressionists were influenced by the new art of photography. The camera opened artists' eyes to the possibilities of **candid,** or *unposed,* views of people. Snapshots showed familiar subjects from new and unusual points of view.

Gustave Caillebotte (1848–1894)

The influence of both Japanese prints and the art of photography is readily apparent in a painting by Gustave Caillebotte (**goo**-stahv **kigh**-bot), an artist who participated in five of the Impressionist exhibitions **(Figure 21.18).**

The painting portrays a rainy day in Paris with pedestrians crossing a wide boulevard in various directions. In this painting, as in Japanese prints, the setting and the people reflect everyday life.

Caillebotte's figures are frozen in time, as though captured in a photograph. To the left of the lamppost, shielded by their umbrellas, distant figures walk in different directions, hurrying to various destinations. At the right, a couple, their attention diverted, stroll directly toward us. At the same time, a man to their left barely manages to make an appearance. Only a part of this figure is seen—the right edge of the painting cuts him off. No European artist would have thought to include a cutoff figure in a painting before this. Caillebotte's cutoff figure was inspired, no doubt,



■ **FIGURE 21.18** Note how the artist portrays movement by showing figures moving across, out of, and into the picture. **What was so revolutionary about this painting? Do you regard it as a successful work of art? Why or why not?**

Gustave Caillebotte. *Paris Street; Rainy Day.* 1877. Oil on canvas. 212.2 × 276.2 cm (83½ × 108¾″). Charles H. and Mary F. S. Worcester Collection. Reproduction, the Art Institute of Chicago, Chicago, Illinois. 1964.336.

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by images seen in Japanese prints and contemporary photographs.

Edgar Degas (1834–1917)

Another artist who found inspiration in these new discoveries was Edgar Degas (ed-**gahr** day-**gah**). The same cutoff figures, unusual points of view, and candid poses noted in Caillebotte's picture can be found in many of Degas's paintings. Many of these features are evident in his painting *The Glass of Absinthe* **(Figure 21.19)**.

Beginning with the slightly out-of-focus items on the nearest table, you are led indirectly to the two figures at the upper right. A folded newspaper acts as a bridge, enabling your eyes to cross from one table to the next and from there across to the woman and man. Degas wanted nothing to interfere with this journey into and across his painting. He decided not to paint legs on the tables because they might lead your eye away from the route he wanted you to travel.

Degas's carefully planned tour is well rewarded. Your eye is led to a woman you will not soon forget. Lonely, sad, lost in her own thoughts, she is seated next to a man who ignores her to look at something outside the picture.

Interest in Drawing

Degas's great interest in drawing set him apart from the other Impressionists. His drawings, and the paintings he developed from those drawings, show that Degas was concerned with the line, form, and movement of the human body. They offered him the chance to capture the split-second movement of a dancer in the many ballet scenes he painted. Along with scenes of the racetrack, these views of ballerinas became his favorite subject.

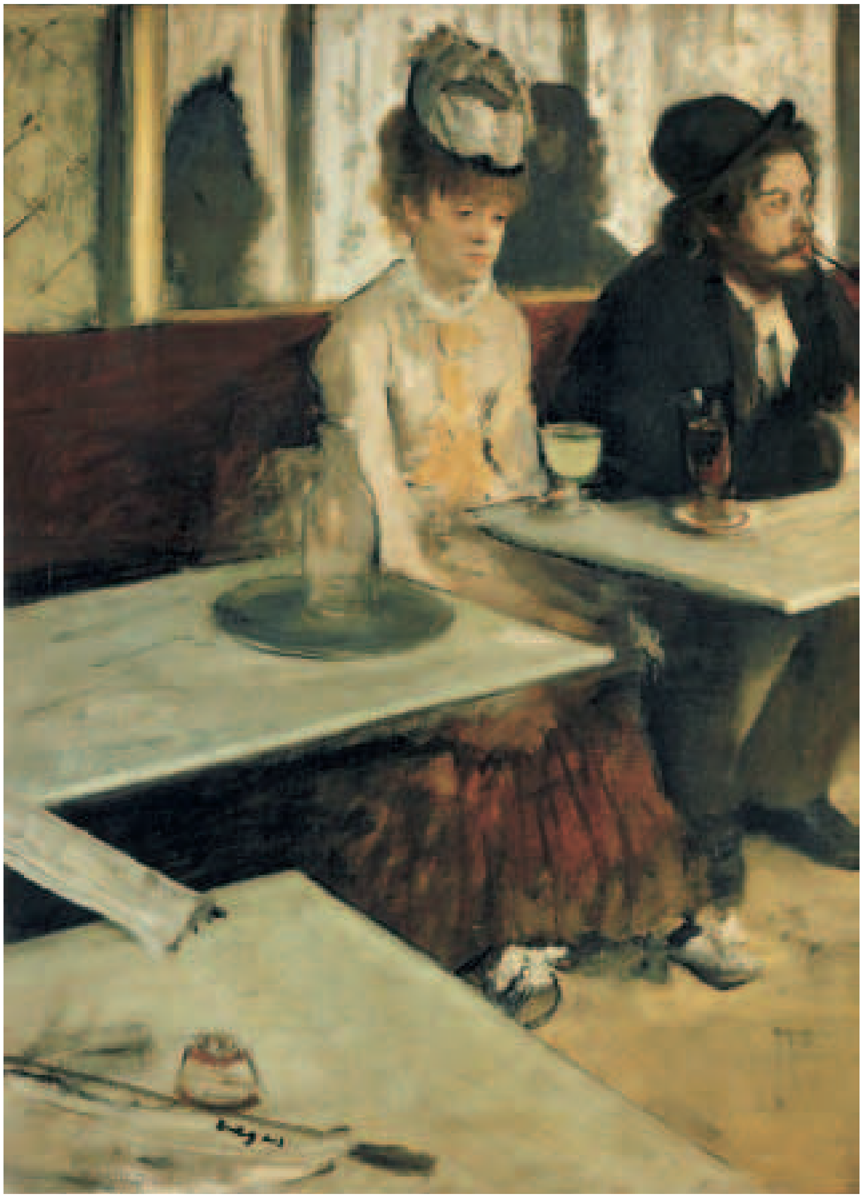


FIGURE 21.19 Degas painted the café tables without legs to avoid distracting the viewer from the central figure in this work. **What does the work communicate about the relationship between this central figure and her companion?**

Edgar Degas. *The Glass of Absinthe.* 1876. Oil on canvas. 92 × 68 cm (36 × 27″). Musée d'Orsay, Paris, France.

ART Online

Compare styles and influences of artists of the nineteenth century in Web Links at **art.glencoe.com**.

Mary Cassatt (1845–1926)

Degas played an important role in the development of one of America's finest painters, Mary Cassatt (cuh-**sat**). After studying art in the United States, Cassatt journeyed to Paris to continue her training. She soon found that, as a woman, she had to work twice as hard to gain recognition in the competitive nineteenth-century Paris art world.

Cassatt developed an admiration for Degas's work claiming later that her first exposure to one of his paintings in a shop window changed her life. Later, her paintings attracted his attention, and the two artists became good friends. Degas introduced her to the Impressionists, and they liked her paintings so much that she was invited to show her work at their exhibitions.

The Boating Party

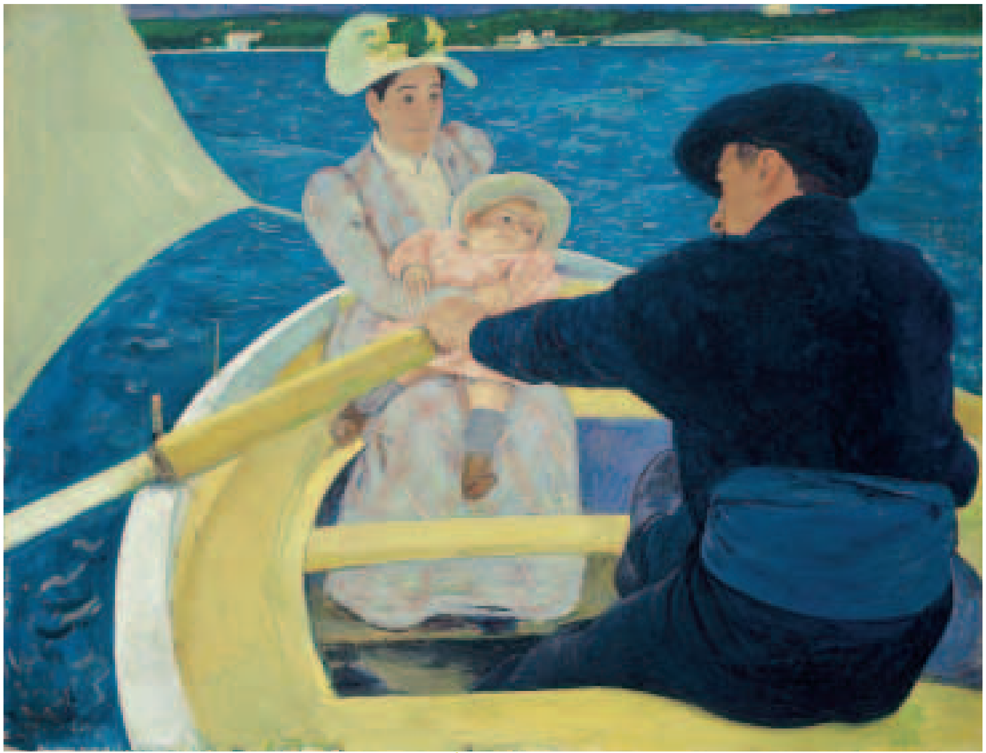
■ **FIGURE 21.20**

Cassatt's most famous and popular painting may well be a work she completed while on summer vacation on the French Riviera **(Figure 21.20).** The painting is beautifully designed, with the curved contours of the boat and the sail directing the viewer's gaze to the center of interest, the woman's face and the figure of the child. If you trace the oarsman's gaze with your finger, you will find that it leads down to his arm and the oar, then up to the curved sail and back to the woman and child.

Notice that the mother and child are seen at eye level. In fact, the scene is presented as if the viewer were sitting on a seat at the back of the boat. From that vantage point, we can see all of these two central figures, but only parts of everything else in the work. Behind the mother and child we notice the vibrant blue color of the sea, with just the right touches of green to suggest the sparkle of sunlight on water. We are aware of the dark figure of the oarsman leaning into his task—and it seems that he is about to row the boat right out of the painting!

Many of Cassatt's paintings are tender, peaceful scenes of mothers and their children. Painted in bright colors, they help us see and appreciate the beauty of common, everyday events.

As both a painter and an adviser to American collectors, Cassatt had an important influence on American art. She persuaded many wealthy Americans to purchase artworks by old and new masters—especially the Impressionists.



■ **FIGURE 21.20** Like many of Cassatt's works, this painting focuses on the figures of a mother and her child. **Use your finger to trace the line from the oarsman's gaze, along the oar, and back up the curved sail to the central figures of this work.**

Mary Cassatt. *The Boating Party.* 1893–94. Oil on canvas. 90 × 117 cm (35 7⁄16 × 46 1⁄8″). National Gallery of Art, Washington, D.C. Board of Trustees, Chester Dale Collection.

Berthe Morisot (1841–1895)

Mary Cassatt was not the only woman artist included in the Impressionist group. Berthe Morisot (**bairt** maw-ree-**zoh**) had a long and important career and took part in the Impressionist exhibitions.

Morisot's entire life was entwined with art. A great-granddaughter of Jean-Honoré Fragonard, she was born into a family with a rich artistic tradition. By the time she was 16, she was studying painting by copying pictures in the Louvre. At that time, it was common practice to learn from the masters of the past by copying their works. In the Louvre, Morisot often saw Édouard Manet. They met and became good friends. Several years later, she married Manet's brother Eugène.

The Sisters

FIGURE 21.21

Like Manet, Morisot concentrated on portraits and interior scenes. She added a fresh, delicate vision that was entirely her own. In *The Sisters* **(Figure 21.21),** two young women dressed in identical ruffled gowns sit quietly on a sofa. They are almost exactly alike in appearance and manner. They lower their gaze shyly and hold their pose patiently. It is unlikely that they had to do so for very long. Morisot usually posed her models for short periods of time and then painted them largely from memory. In that way she was able to capture the more natural but fleeting expressions of her sitters. She avoided the stiff, artificial expressions displayed when poses were held over long periods. (See **Figure 21.1,** page 465.)

As with so many fine women artists throughout history, Morisot's achievements as a painter were largely overlooked in her day. Her fellow Impressionists, however, regarded her as a serious, talented artist and considered her work equal to theirs. It was not until after her death at age 54 that Morisot's work finally received the widespread acclaim it deserved.

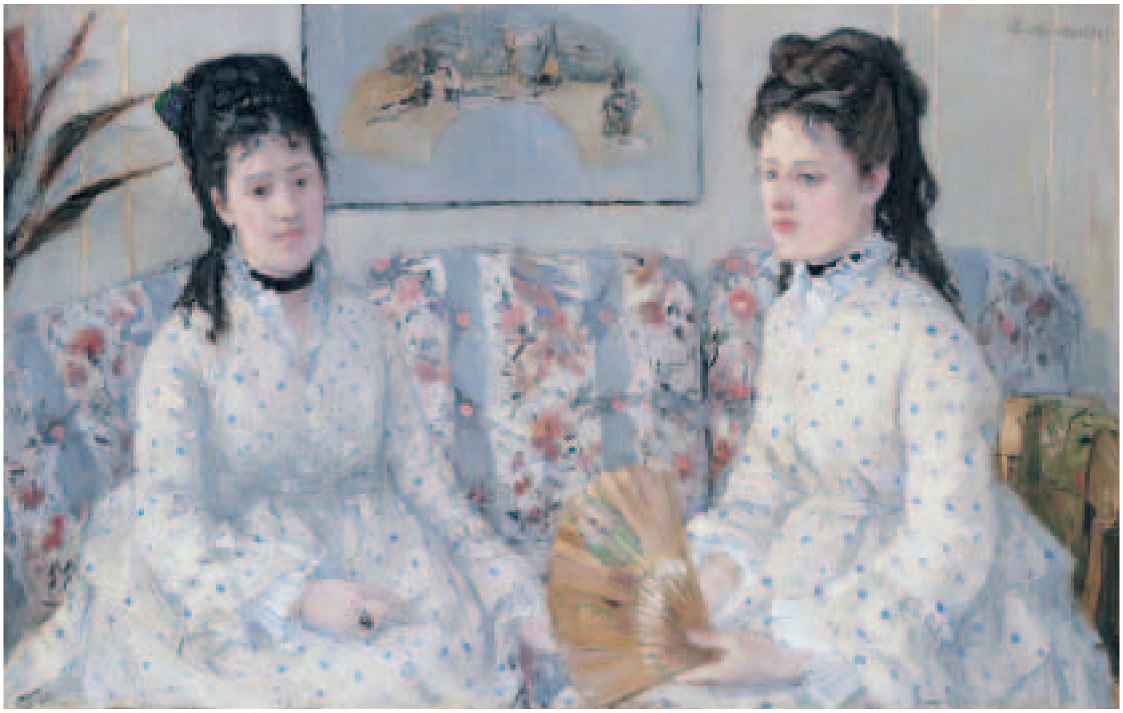


FIGURE 21.21 The two fans in this work—one held by a sister and the other framed and hanging over the sofa—bridge the space between the two subjects and tie them together. **What makes this painting an Impressionist work? How is it different from the works of other Impressionists?**

Berthe Morisot. *The Sisters.* 1869. Oil on canvas. 52.1 × 81.3 cm (20½ × 32″). National Gallery of Art, Washington, D.C. Board of Trustees, Gift of Mrs. Charles S. Carstairs.

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Auguste Rodin (1840–1917)

One man dominated the world of sculpture at the end of the nineteenth century and beginning of the twentieth. He was Auguste Rodin (oh-**gust** roh-**dan**). Like the Impressionists, he was able to capture in his work the most fleeting moments of life.

Rodin's technique in sculpture was similar to that of the Impressionists in painting. As he modeled in wax or clay, he added pieces bit by bit to construct his forms, just as the painters added dots and dashes of paint to create their pictures.

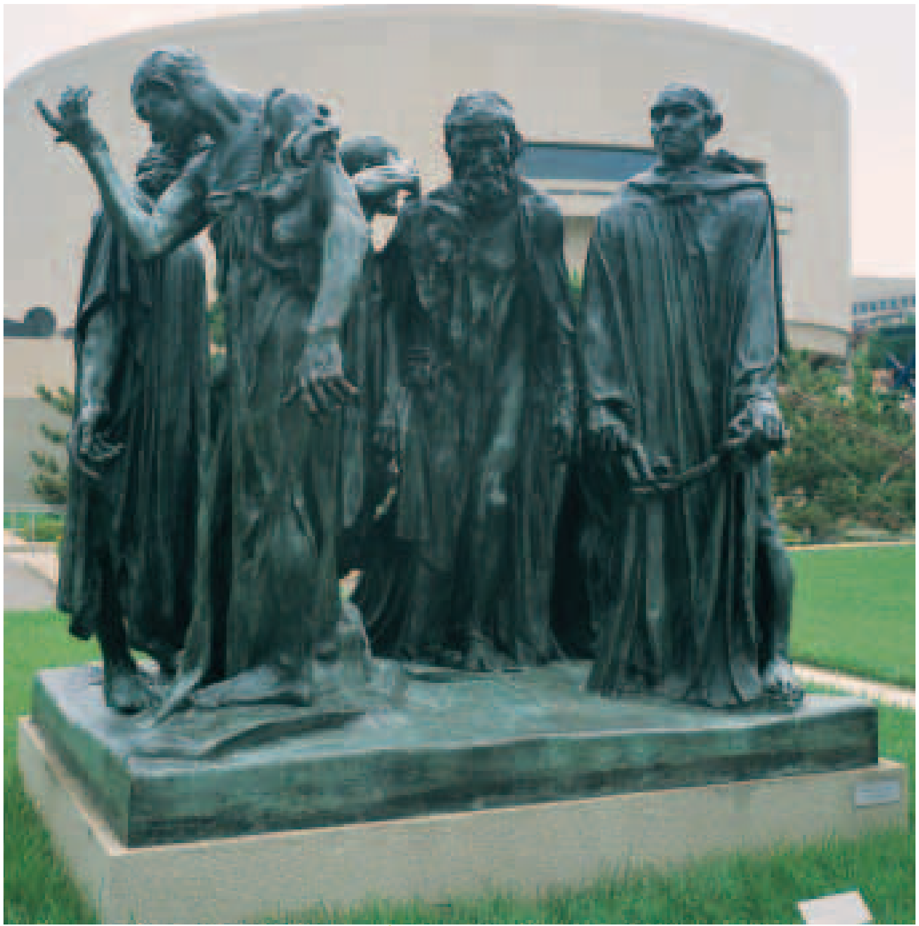
The Burghers of Calais

■ **FIGURE 21.22**

The uneven surfaces of Impressionist paintings are also found on Rodin's sculptures. The *Burghers of Calais* **(Figure 21.22)** was designed for public display in the French city of Calais. The work commemorates an event from the city's medieval past. In 1341, six citizens presented themselves before the conquering King of England, Edward III, dressed in sackcloth with nooses around their necks. They offered their own lives in order that their city and its inhabitants might be spared from destruction.

Rodin depicts the men not as a compact group of stalwart heroes, but as ordinary people reacting in different ways to impending doom. Some stride defiantly forward, others appear desperate, while still others seem to hesitate in fear. Their facial expressions and gestures, captured at a particular moment in time, echo these different emotions **(Figure 21.22a).**

Rodin's sculpture was meant to be viewed at street level, enabling the viewer to walk up to and around it, thus making the encounter direct and immediate. The emotional impact of this encounter serves as an unforgettable reminder of humankind's boundless capacity for love and self-sacrifice.



■ **FIGURE 21.22** Rodin wanted viewers to walk up to and around this sculpture. **Which emotions can you identify in the figures in this group?**

Auguste Rodin. *The Burghers of Calais.* 1884–89, cast c. 1931–47. Bronze. 2 × 2 × 1.9 m (79⅜ × 80⅞ × 77⅛″). Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. Gift of Joseph Hirshhorn, 1966.

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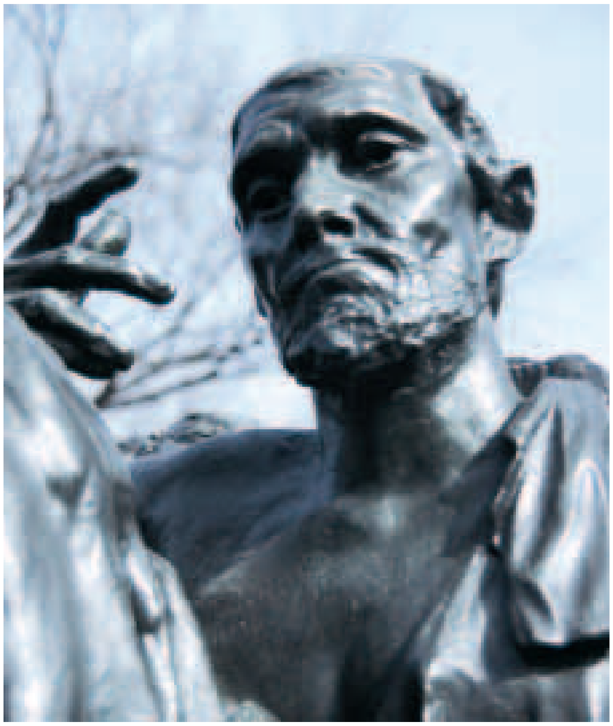


FIGURE 21.22a

Auguste Rodin. *The Burghers of Calais* (detail).

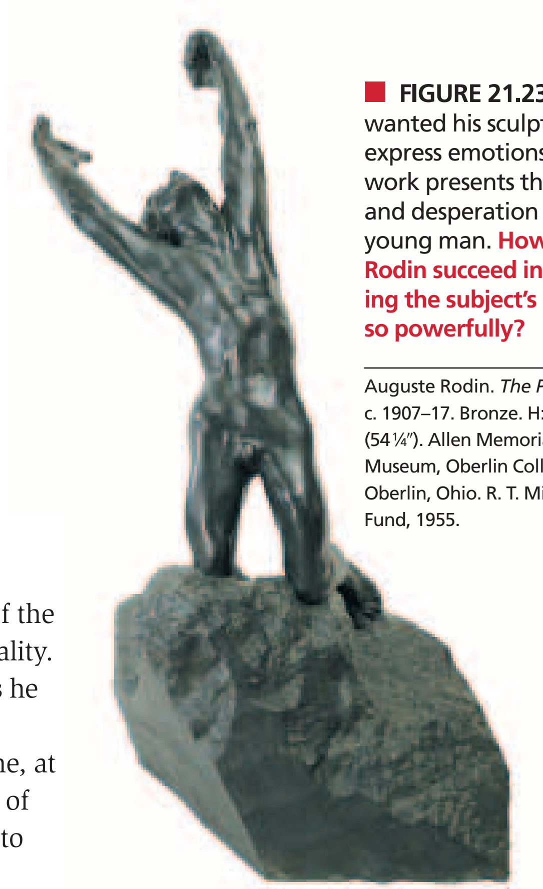


FIGURE 21.23 Rodin wanted his sculptures to express emotions. This work presents the pain and desperation of a young man. **How did Rodin succeed in expressing the subject's emotions so powerfully?**

Auguste Rodin. *The Prodigal Son.* c. 1907–17. Bronze. H: 137.8 cm (54 ¼″). Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio. R. T. Miller Fund, 1955.

The Prodigal Son

FIGURE 21.23

The way light and shadow play over the uneven surface of the figure of *The Prodigal Son* **(Figure 21.23)** gives it life and vitality.

Rodin said he wanted to express joy and sorrow and pain as he saw them. The prodigal son, with head and arms reaching upward, is a powerful image. His wealth and self-esteem gone, at the edge of despair, he pleads for forgiveness. Rodin's vision of pain and desperation is so effective here that, like the father to whom the son pleads, you are moved to show forgiveness.

LESSON THREE REVIEW

Reviewing Art Facts

1. **Describe** What was stressed by the Impressionist style of art?
2. **Identify** What painting technique did the Impressionists use to achieve their objective?
3. **Recall** List at least three characteristics of Impressionist artworks.
4. **Explain** What two famous women artists were associated with the Impressionists? Which of these artists was an American?

Beyond the Classroom

Compare Sculpting Styles The French sculptor Auguste Rodin was a master at capturing moments in time much like the Impressionist painters of his day did. His works are also filled with emotion and movement.

Activity Visit a nearby museum with a contemporary sculpture collection, or take an online virtual tour of a museum devoted to sculpture. Compare the work of Rodin with that of present-day sculptors. Do you think Rodin's style and display of emotion have influenced other sculptors? Take notes on your research and share your findings with the class.

ART Online Visit art.glencoe.com for study tools and review activities.

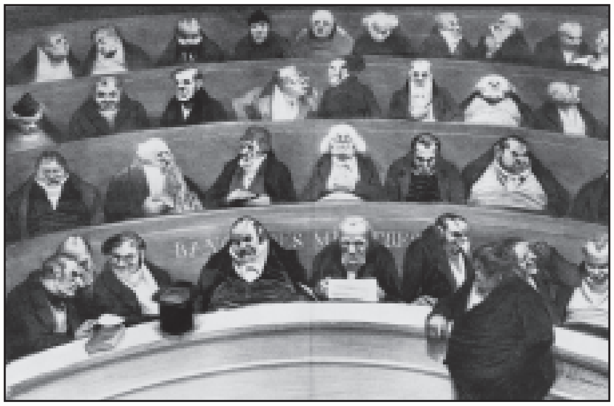
TIME ART SCENE

Language Arts

Art As Satire

Daumier's anger at injustice fueled his work.

CORBIS



In 1834, Daumier drew this caricature of sleepy, well-fed politicians in the French legislature.

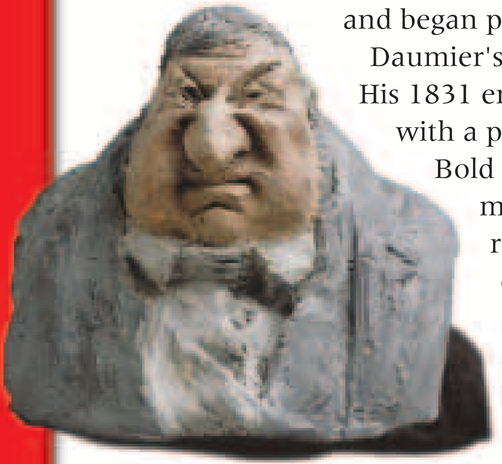
Many people are familiar with nineteenth-century French artist Honoré Daumier's (1808–1879) satirical drawings of political and social life. More famous for his humorous caricatures, Daumier is less known for his brilliance as a painter and sculptor.

Daumier began working at age 12 as a clerk, but this did not prevent him from drawing whenever he could. At the age of 20, he gave up a job to pursue an artistic career. He quickly became a superb draftsperson and began publishing his lithographs in 1830 in a satirical magazine.

Daumier's commentary on government officials soon made him notorious. His 1831 engraving of King Louis Philippe shows the French king as a glutton with a pear-shaped head. This landed Daumier in prison for six months. Bold and fearless, he followed up by making fun of the entire government with a remarkable collection of 36 unbaked clay busts. Each roughly fashioned sculpture depicts the unique, unforgettable face of ruthless, scowling politicians.

As Daumier's satire passed into political protest, his artistry deepened. *The Third-Class Carriage* is an oil painting in which he used subdued, muted colors to perfectly convey the depressing atmosphere of a crowded railroad carriage. In a series of paintings, sculpted reliefs, and sketches called *The Refugees*, Daumier shows people fleeing some unknown catastrophe. The devastating images may remind viewers of scenes from real life.

French poet Charles Baudelaire summed up the many sides of Daumier: "One of the most important men … not … only in caricature but in the whole of modern art."



Daumier's clay busts are small (about seven inches high) but pack a big satiric punch. They make up a rogue's gallery of do-nothing politicians and judges of the period.

ART RESOURCE

TIME to Connect

Some of Daumier's paintings and sculptures, showing refugees and conditions of the poor, were a form of social commentary.

- **Find examples of modern-day photos that comment on social issues. Choose images that depict poverty, war, or social injustice, or that capture the feelings of refugees.**
- **Research the history behind one of these photos and write a description of what the photographer is trying to say. Use the photo to illustrate your work. Record your resources and why you chose them.**

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CHAPTER 21 REVIEW

Reviewing the Facts

Lesson One

1. What characterized the Neoclassic style?
2. Refer to Vigée-Lebrun's painting of *Madame de la Châtre* (Figure 21.4, page 469). The angle of the subject's arm is repeated somewhere else in the picture. Where?
3. Which element of art did Ingres believe was most important in a painting?

Lesson Two

4. Which element of art did Delacroix believe was most important in a painting?
5. What were Realist artists such as Courbet attempting to do that is reminiscent of Hugo van der Goes's break with the tradition of his time?
6. Name the artist who painted *The Horse Fair,* and tell what was unusual about this particular artist's choice of subject matter.

Lesson Three

7. Why did Monet make many different paintings of the same subject?
8. At the end of the nineteenth century, who was the most important sculptor? What did his technique have in common with Impressionist painters?

Thinking Critically

1. **COMPARE AND CONTRAST.** Refer to Jacques-Louis David's *The Death of Marat* (Figure 21.2, page 467) and to the *Dying Gaul* (Figure 8.21, page 184). Discuss the aesthetic qualities and identify similarities and differences between the two works.
2. **EXTEND.** Imagine that you are a television reporter. Select an artist discussed in this chapter, and prepare a list of questions to ask him or her during an interview. Conduct your "interview" with a student playing the role of the artist.

YOUR DIGITAL PORTFOLIO

Use the Design Chart in Figure 2.24, page 46, to examine the painting in Figure 21.4. Record as much information as possible about how the principles of art are used to organize the elements. Exercises like this help sharpen self-evaluation skills for your portfolio. Finally, evaluate the artwork based on your conclusions. Keep typed notes in your electronic portfolio.

Standardized Test Practice

Reading & Writing

Read the paragraph, and then answer the questions.

(1) As apprenticeships gave way to the nineteenth-century schools of art called academies, artists began to form loose groups that sought to determine the nature, function, and value of art. (2) The academies sponsored exhibitions, called Salons, which encouraged artists to compete for recognition. (3) In addition, the new art of photography affected artists of the period, who began to mimic its informal composition. (4) The major styles of Neoclassicism, Romanticism, Realism, and Impressionism resulted.

1. If you were writing alternative captions for paintings in the chapter, the development noted in sentence 3 would best apply to
   - Ⓐ Figure 21.26, page 482.
   - Ⓑ Figure 21.19, page 485.
   - Ⓒ Figure 21.10, page 475.
   - Ⓓ Figure 21.16, page 471.
2. Which term in the paragraph has the alternate meaning "place where scholars meet to share and exchange ideas"?
   - Ⓔ apprenticeship
   - Ⓕ exhibition
   - Ⓖ Salon
   - Ⓗ academy

◀ CONTENTS ▶

CHAPTER 22

ART OF THE LATER NINETEENTH CENTURY

What do you know about the artist Vincent van Gogh? What do his paintings look like? Have you ever tried to tell a story using pictures? During the last decades of the nineteenth century, some artists began to find fault with Impressionism. They felt that the style focused too much on the effect of natural light on forms and colors. Artists began to create works of art with a more personal, expressive view. These works of art are very highly regarded today.

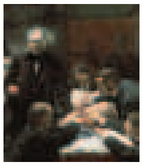
FOCUS ON READING

Read to Find Out As you read this chapter, learn about the late nineteenth-century styles of painting that evolved from Impressionism. Read to find out about American artists whose works have aspects of Neoclassicism, Romanticism, and Realism. Read further to find out about the painting styles of the artists Cézanne, van Gogh, and Gauguin.

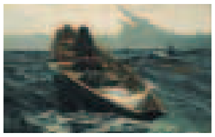
Focus Activity Recall what you know about the elements and principles of art as you examine *The Olive Trees* by Vincent van Gogh in Figure 22.1. Remember how the Impressionist artist Monet used the element of color. Monet's palette of colors tended to be pastel, muted and quiet. How is van Gogh's use of color different? What adjectives would you use to describe his palette? How would you describe his brushstrokes? What makes the painting more expressive or personal? Write a metaphor using van Gogh's use of color as a human emotion.

Using the Time Line The Time Line introduces you to some of the late nineteenth-century artworks that you will study in this chapter. What qualities do you recognize that reflect the styles of Post-Impressionist artists or American artists?

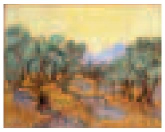
1861–65
Civil War in the United States



1875
Thomas Eakins is one of the first Realists in American painting (Detail)



1885
Winslow Homer paints powerful images of the sea (Detail)



1890
Vincent van Gogh paints *The Olive Trees*

1850

1890

c. 1880
Post-Impressionism

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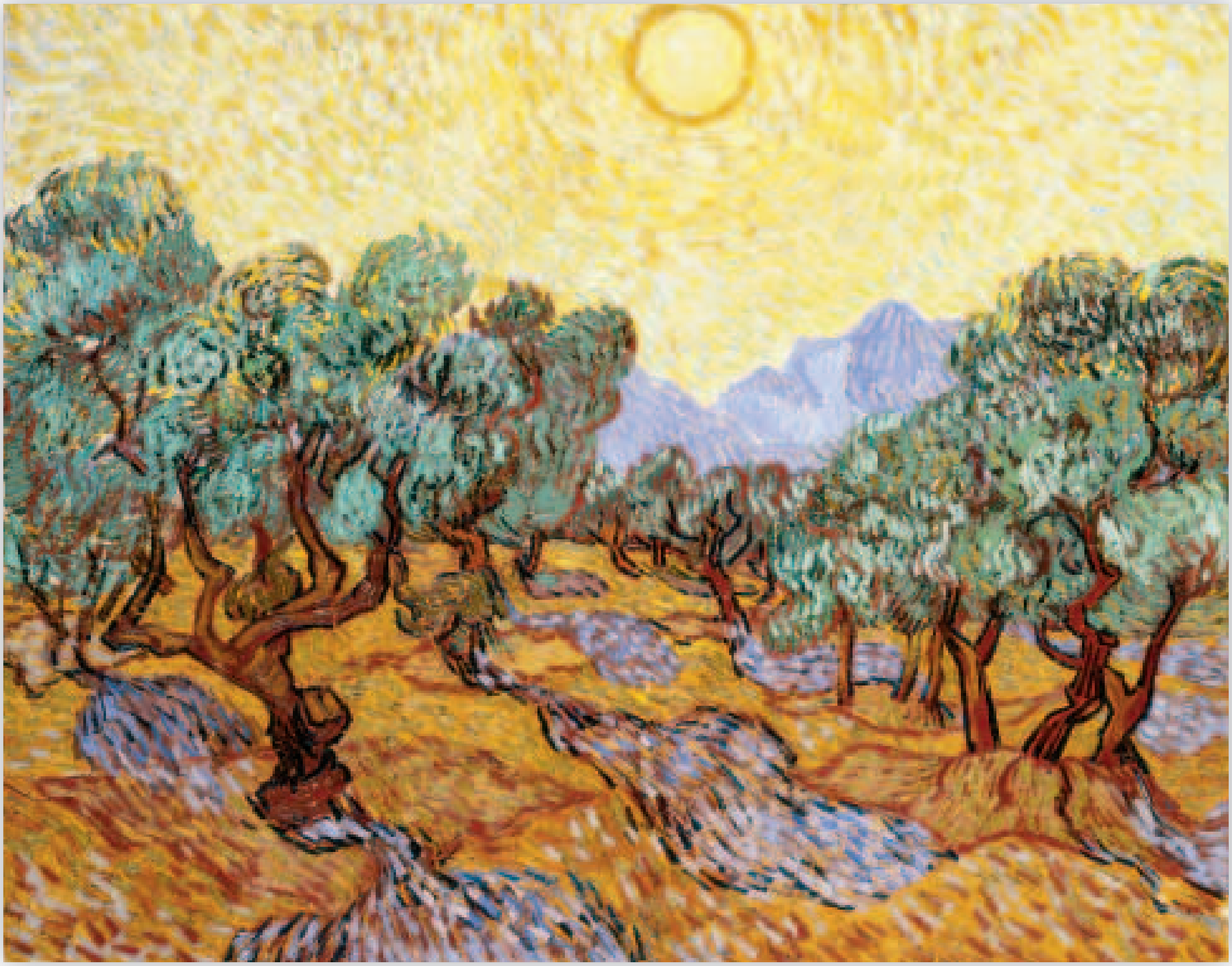
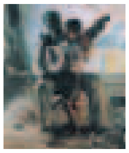


FIGURE 22.1 Vincent van Gogh. *The Olive Trees.* 1889. Oil on canvas. 73.7 × 92.7 cm (29 × 36⅜ in). The Minneapolis Institute of Arts, Minneapolis, Minnesota.

1892
Paul Gauguin paints *Spirit of the Dead Watching*



1893
Henry Tanner paints *The Banjo Lesson*
(Detail)

c. 1894
Paul Cézanne experiments with technique

1900
The United States becomes a world leader

1910–11
Post-Impressionist exhibition is held in London

1900

1920

c. 1900s
American artists develop new styles

TIME&PLACE CONNECTIONS

Refer to the Time Line on page H11 in your *Art Handbook* for more about this period.

CONTENTS

Europe in the Late Nineteenth Century

Vocabulary
- Post-Impressionism
- plane

Artists to Meet
- Paul Cézanne
- Vincent van Gogh
- Paul Gauguin

Discover
After completing this lesson, you will be able to:
- Define and explain Post-Impressionism.
- Describe the painting styles of Paul Cézanne, Vincent van Gogh, and Paul Gauguin.
- Discuss how the major Post-Impressionist painters influenced artists who followed them.

Artists painting during the 1880s and 1890s wanted to continue painting the contemporary world but hoped to overcome some of the problems they saw in the Impressionist style. They felt that art should present a more personal, expressive view of life rather than focusing on the changing effects of light on objects. Although their works continued to exhibit an Impressionistic regard for light and its effect on color, they also included a new concern for more intense color and a return to stronger contours and more solid forms.

Post-Impressionism

The most important artists who searched for solutions to the problems of Impressionism were Paul Cézanne, Vincent van Gogh, and Paul Gauguin. Each of these artists wanted to discover what was wrong or missing in Impressionism. Their search for an answer led them in different directions and had an important effect on the course of art history.

These painters belong to a group of artists who are now called *Post-Impressionists.* **Post-Impressionism** was *the French art movement that immediately followed Impressionism.* The artists who were a part of this movement showed a greater concern for structure and form than did the Impressionist artists.

Paul Cézanne (1839–1906)

Early in his career, Paul Cézanne (say-**zahn**) was associated with the Impressionists. His studies of the great artists in the Louvre led him to believe, however, that Impressionist paintings lacked form, solidity, and structure. He spent the rest of his life trying to restore those qualities to his paintings. His goal was to make Impressionism "something solid, like the art of museums."

The style that Cézanne worked so hard to perfect was not realistic. He was not concerned with reproducing exactly the shapes, colors, lines, and textures found in nature. He felt free to discard anything he considered unnecessary. Further, he carefully arranged the objects in his works rather than painting them as he found them.

Cézanne's Technique

Cézanne's effort to change this representational style began with experiments in still-life painting, followed by pictures with figures and landscapes. He often painted the same object over and over again until he was completely satisfied. In time, his patience paid off; he arrived at a technique in which he applied his colors in small, flat patches.

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These patches of color were placed side by side so that each one represented a separate **plane,** or *surface.* When he painted a round object such as an apple, these planes were joined together to follow the curved form of the object.

Each of these planes had a slightly different color as well, because Cézanne knew that colors change as they come forward or go back in space. So he used cool colors that seemed to go back in space and warm colors that seemed to advance in space to make his painted objects look more three-dimensional.

With this technique, Cézanne was able to create the solid-looking forms that he felt were missing in Impressionist pictures.

Cézanne's Still Lifes

■ **FIGURE 22.2**

Cézanne developed his painting technique with still-life pictures **(Figure 22.2).** Unlike paintings of people in which the subject moved, still-life painting gave him the chance to study and paint objects over long periods of time.

LOOKING Closely

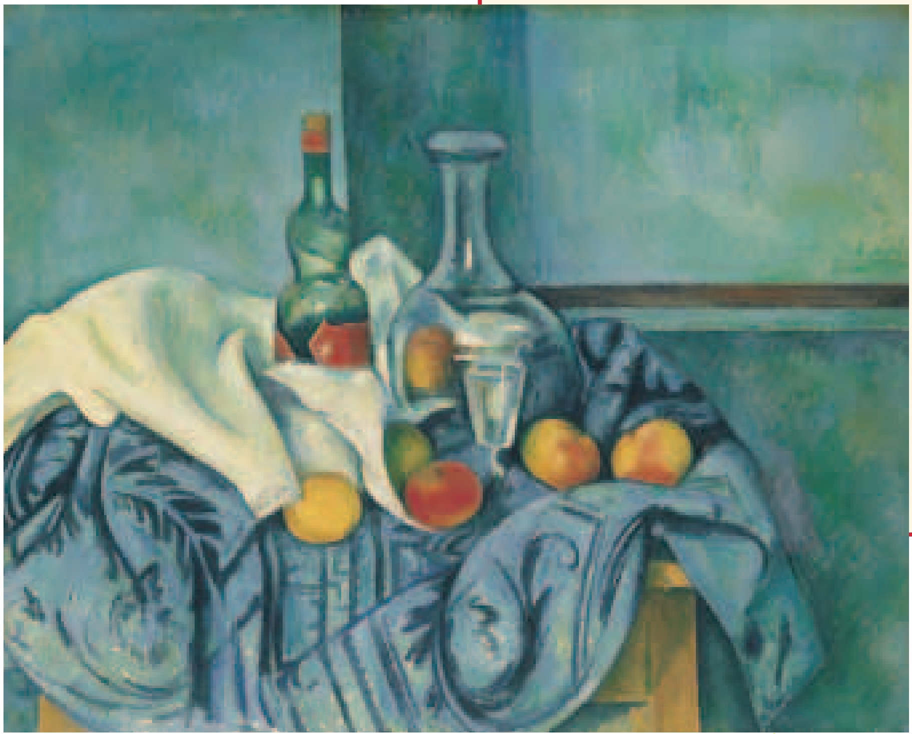
USE OF THE ELEMENTS AND PRINCIPLES

Notice how every object in this still life has been carefully positioned. All the pieces fit neatly together to form a unified design.

- **Value.** The dark vertical and horizontal bands on the wall hold the picture together and direct your eye to the most important objects in the center of the composition. To balance the strong horizontal lines at the right, Cézanne has strengthened the contour of the white napkin at the left by placing a shadow behind it.
- **Line.** Because the firm line on the wall to the right of the glass jug might compete with the jug, he blends it out. Then he adds a dark blue line to strengthen the right side of the jug.
- **Variety.** To add interest and variety, Cézanne contrasts the straight lines with the curved lines of the drapery, fruit, and bottles.
- **Color.** The blue-green hue used throughout helps to pull the parts together into an organized whole. Cézanne often chose blue tones to show depth. The pieces of fruit in the middle seem to float forward toward you and away from the blue-green cloth and wall. This illusion is due to the warm reds and yellows used to paint the fruit. These hues are complements to the cool blue-green.

■ **FIGURE 22.2**

Paul Cézanne. *Still Life with Peppermint Bottle.* c. 1894. Oil on canvas. 65.9 × 82.1 cm (26 × 32⅜″). National Gallery of Art, Washington, D.C. Board of Trustees, Chester Dale Collection.



Up close, everything in Cézanne's still life seems flat, because your eye is too near to see the relationships between the colored planes. When viewed from a distance, however, these relationships become clear, and the forms take on a solid, three-dimensional appearance.

Cézanne's still life does not look very realistic; the drapery fails to fall naturally over the edge of the table, and the opening at the top of the jug is too large. However, he was willing to sacrifice realism in order to achieve another goal. He wanted the apples to look solid and heavy and the napkin and tablecloth to appear as massive and monumental as mountains.

Cézanne's Landscapes

FIGURES 22.3 and 22.4

This same solid, massive quality is found in Cézanne's landscapes. Notice that the rock in the foreground of his *Pines and Rocks* **(Figure 22.3)** looks heavy and solid. Small brush strokes have been used to suggest the form of this rock, giving it the weight and volume of a mountain. The foliage of the trees is painted as a heavy mass of greens and blue-greens. Like everything else in the work, the foliage is created with cubes of color.

The work has the appearance of a three-dimensional mosaic. Some cubes seem to tilt away from you, whereas others turn in a variety of other directions. They lead your eye in, out, and around the solid forms that make up the picture.

Cézanne did his best to ignore the critics who scorned or laughed at his work. Even the people in the little town where he lived considered him strange. What sort of artist would stand for long periods of time, staring at a little mountain? Further, when he finally put his brush to canvas, he sometimes made no more than a single stroke before returning to his study. Cézanne painted more than 60 versions of the little mountain known as Sainte-Victoire **(Figure 22.4).** In each, he used planes of color to build a solid form that is both monumental and durable. (See also Figure 1.17, page 20.)

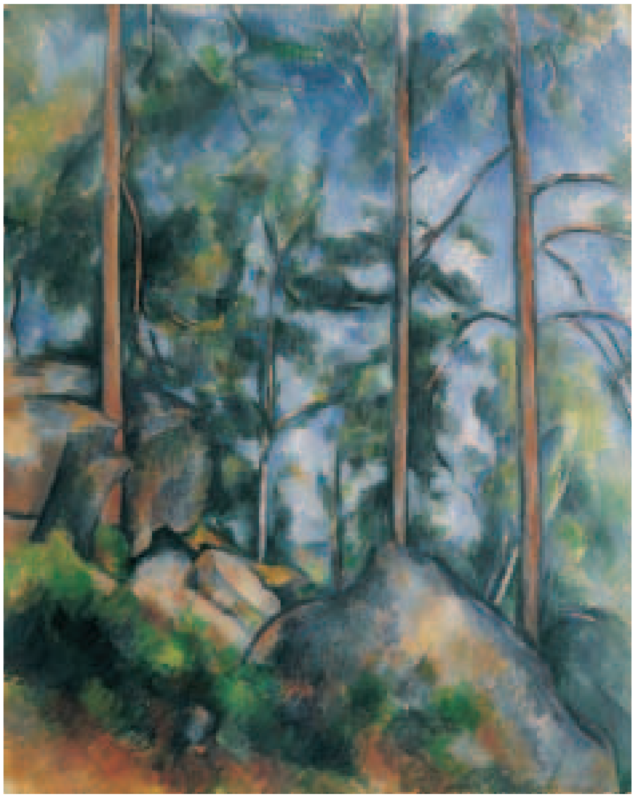


FIGURE 22.3 Cézanne's love for painting caused him to continue painting in a rainstorm. Finally he collapsed and was taken home. A few days later he died of pneumonia. **How did the artist show form and solidity in this work?**

Paul Cézanne. *Pines and Rocks (Fontainebleau?).* 1896–99. Oil on canvas. 81.3 × 65.4 cm (32 × 25¾″). The Museum of Modern Art, New York, New York. Lillie P. Bliss Collection.

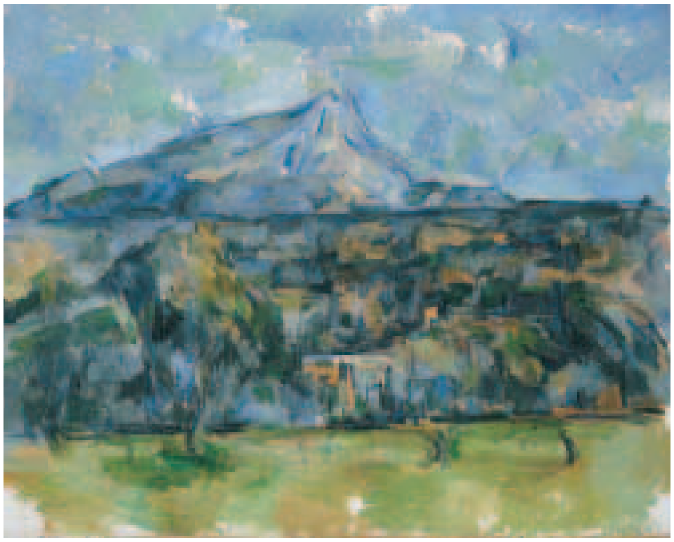


FIGURE 22.4 Cézanne, like Claude Monet, often painted the same subject over and over again. **How were the objectives of these two artists the same? How did they differ?**

Paul Cézanne. *Mont Sainte-Victoire.* 1902–06. Oil on canvas. 63.8 × 81.5 cm (25⅛ × 32⅛″). Nelson-Atkins Museum of Art, Kansas City, Missouri. Purchase: Nelson Trust.

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Vincent van Gogh (1853–1890)

The familiar story of Vincent van Gogh's (van **goh**) tragic life should not be allowed to turn attention away from his powerfully expressive paintings.

As a young man, this Dutch artist worked as a lay missionary in a poor Belgian coal-mining village, but he realized he was a failure at this vocation. He began to withdraw into himself and turned to the one thing that made life worth living for him: his art. He loved art; wherever he went he visited museums, and he drew and painted at every opportunity. His early pictures, painted in browns and other drab colors, showed peasants going about their daily routines.

When he was 33, van Gogh moved to Paris to be with his younger brother, Theo, an art dealer. Recognizing his brother's raw talent, Theo provided encouragement and an allowance so van Gogh could continue painting.

During this stay in Paris, van Gogh met Degas and the Impressionists. Their influence on him was immediate and dramatic. Soon his pictures began to blaze with color. He even adopted the Impressionists' technique of using small, short brushstrokes to apply his paint to canvas.

Self-Portrait

FIGURE 22.5

The influence of the Impressionists is seen clearly in a self-portrait van Gogh completed a year after his arrival in Paris **(Figure 22.5).** Observe how the dots and dashes of paint in the background create a whirling dark pool against which the flame-bright head stands out with a powerful force. Study this face closely. What does the artist tell you about himself? Notice that he turns his head away slightly to avoid eye contact. Perhaps this is a defensive move, the act of a person who wants to avoid hearing the kind of personal questions for which he has no answers.

Indeed, at this point in his life, Vincent van Gogh was asking himself difficult questions. Although he found the Impressionist style fascinating, he was beginning to wonder whether it allowed him enough freedom to express his inner feelings. Somehow he had to find a way to combine what he learned from the Impressionists with the raw power of his earlier works. His search continued after he left Paris and moved to the city of Arles in southern France.

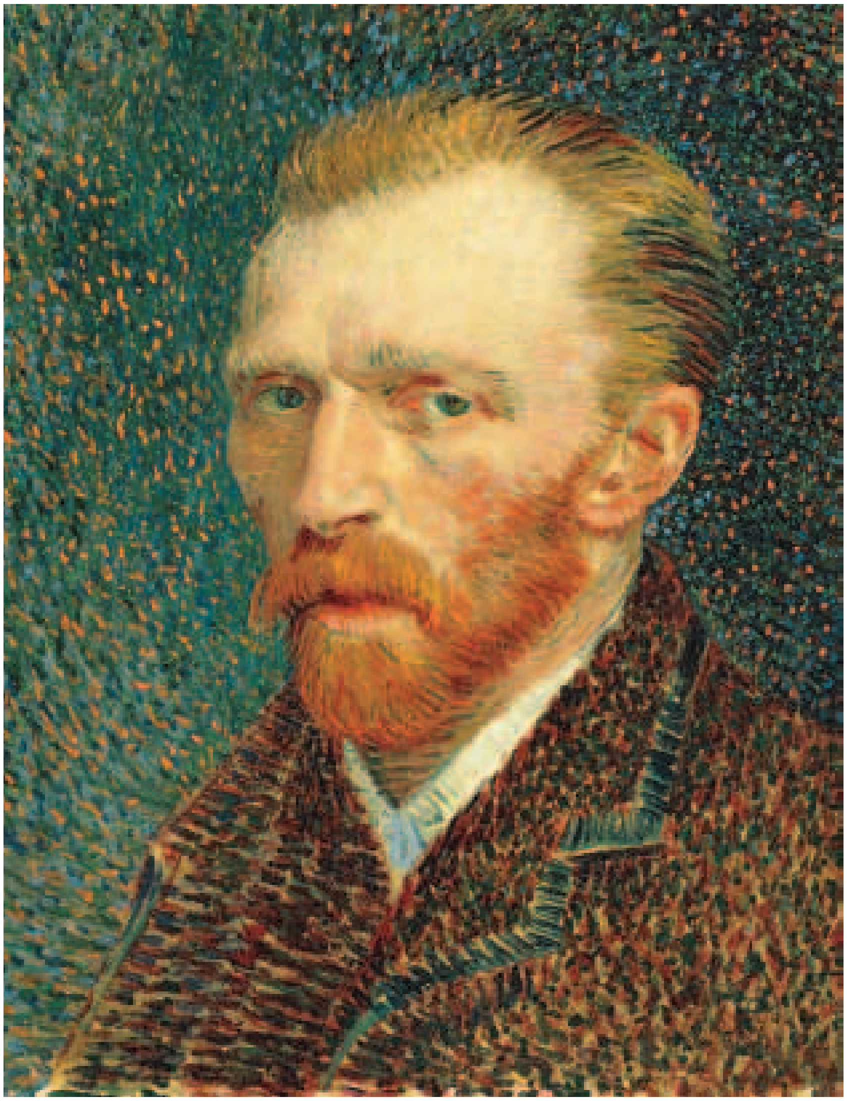

FIGURE 22.5 This painting reveals that at this point in his life van Gogh was withdrawn and unsure of himself. **How does this painting show the influence of the Impressionists on van Gogh?**

Vincent van Gogh. *Self-Portrait.* 1886–87. Oil on artist's board mounted on cradled panel. 41 × 32.5 cm (16 × 12¾″). The Art Institute of Chicago, Chicago, Illinois. Joseph Winterbotham Collection, 1954.326.

Bedroom at Arles

FIGURE 22.6

In Arles, van Gogh hoped to find the brilliant colors he saw in Japanese woodblock prints. These prints, like Impressionism, had a deep impact on his painting style. He began to use large, flat areas of color, and he tilted his compositions to create a strange new kind of perspective. In one of these works, van Gogh combines features found in Japanese prints with his own desire to express his most personal feelings. At first, you might see just a picture of the sparsely furnished room van Gogh rented in Arles (Figure 22.6). Look more closely and you will discover that the artist uses the work to express his emotions as well. Why are two pillows on the bed? What need is there for *two* chairs? Why are the pictures arranged in pairs on the walls? All these clues testify to van Gogh's loneliness and his desire for companionship.

Van Gogh eventually realized that the Impressionist painting technique did not suit his restless and excitable personality. He developed his own style, marked by bright colors, twisting lines, bold brushstrokes, and a thick application of paint. He began to paint fields bathed in sunlight, and trees and flowers that twisted and turned as if they were alive. In his eagerness to capture these dazzling colors and spiraling forms in his pictures, he squeezed the paint from tubes directly onto his canvas. Then he used his brush and even his fingers to spread the paint with curving strokes.

During this period, the last two years of his life, van Gogh painted his best works—portraits, landscapes, interiors, and night scenes, including *The Starry Night.* (See Figure 1.12, page 14.) You can see how van Gogh used quick slashes of paint to create the dark cypress trees that twist upward like the flame from a candle. Overhead the sky is alive with bursting stars that seem to be hurtled about by violent gusts of wind sweeping across the sky. Short, choppy brushstrokes are combined with sweeping, swirling strokes, which gives a rich texture to the painting's surface.

Unlike Cézanne, van Gogh did not try to think his way through the painting process. He painted what he felt. Here he felt and responded to the violent energy and creative force of nature.

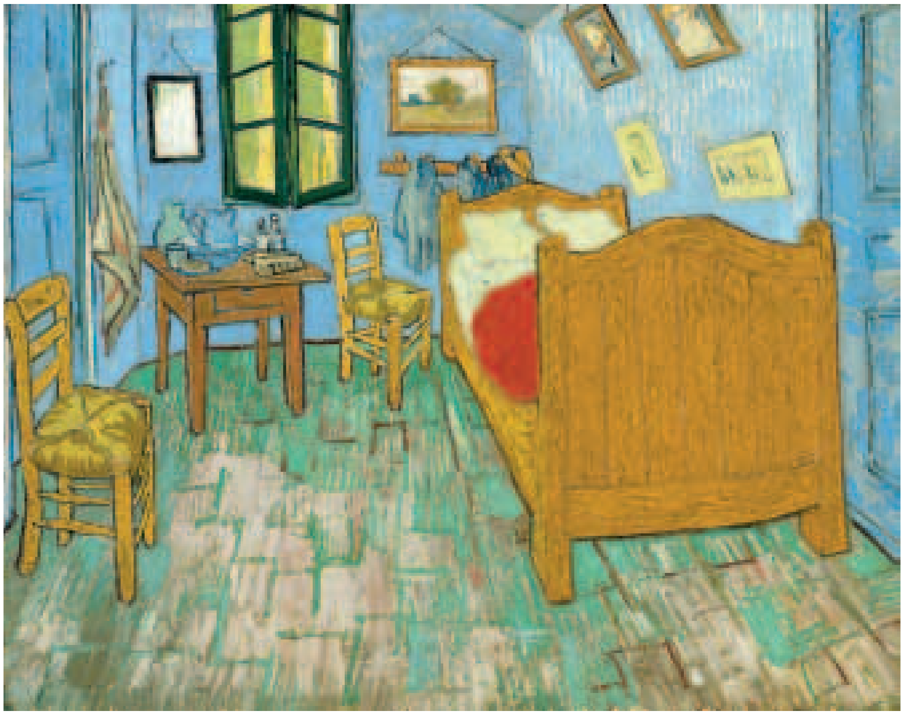

FIGURE 22.6 Notice van Gogh's use of large, flat areas of bright color and a strange new perspective in this work. **What details in this work express the artist's emotions?**

Vincent van Gogh. *Bedroom at Arles.* 1888. Oil on canvas. 73.6 × 92.3 cm (29 × 36″). The Art Institute of Chicago, Chicago, Illinois. Helen Birch Bartlett Memorial Collection, 1926.417.

A Troubled Life

Van Gogh's personality was unstable, and he suffered from epileptic seizures during the last two years of his life. Informed that there was no cure for his ailment, he grew more and more depressed. Finally, on a July evening in 1890, in a wheat field where he had been painting, van Gogh shot himself; he died two days later. Theo, his faithful brother, was so heartbroken that he died six months after the artist did.

Although van Gogh's art was not popular during his lifetime, it has served as an inspiration for many artists who followed. Today the works of this lonely, troubled man are among the most popular and most acclaimed in the history of painting.

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LOOKING Closely

USE OF THE ELEMENTS OF ART

Gauguin was more interested in creating a decorative pattern than a picture that looked real.

- **Color.** Flat areas of bright colors are combined with forms that look round and solid.
- **Shape.** Notice how the shapes that surround the girl are arranged in a relatively flat pattern, while the body of the girl looks three-dimensional.
- **Light.** Gauguin felt that artists should be free to use light and shadow when and where they wanted, but that they should never feel bound to do so.

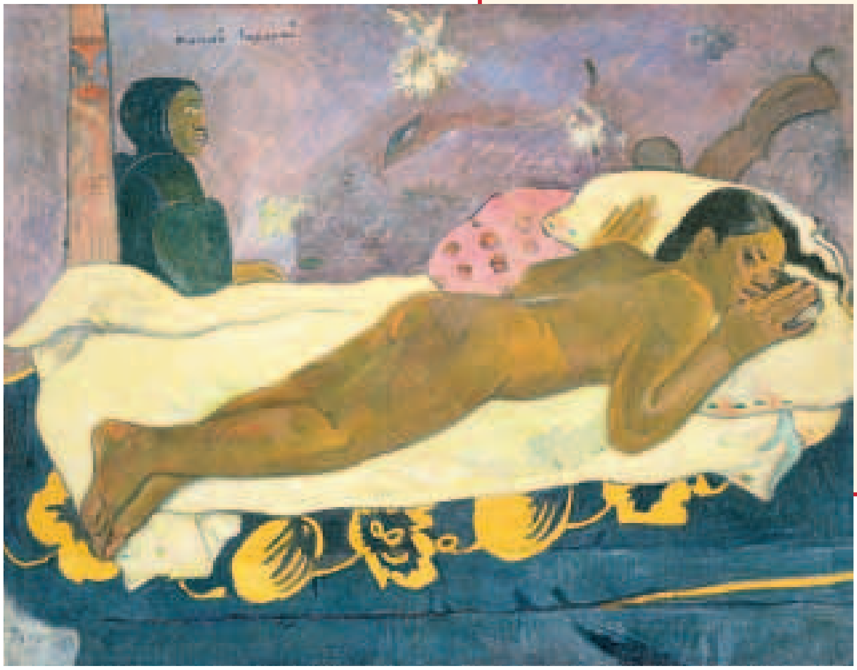

FIGURE 22.7 Paul Gauguin. *Spirit of the Dead Watching.* 1892. Oil on burlap mounted on canvas. 72.4 × 92.4 cm (28½ × 36⅜″). Albright-Knox Art Gallery, Buffalo, New York. A. Conger Goodyear Collection, 1965.

Paul Gauguin (1848–1903)

Like Cézanne and van Gogh, Paul Gauguin (goh-**gan**) passed through an Impressionistic period before moving in another direction. He was a successful businessman who began painting as a hobby. Under the influence of some of the Impressionists, he exhibited with them. Then, at the age of 35, he left his well-paying job and turned to painting as a career. His paintings did not sell, and he and his family were reduced to poverty. Still, Gauguin never lost heart.

Throughout his career, Gauguin moved from one location to another, searching for an earthly paradise with exotic settings that he could paint. His quest took him to the South Seas, where he lived with the natives and shared their way of life.

Spirit of the Dead Watching

FIGURE 22.7

In Tahiti, Gauguin painted a haunting picture entitled *Spirit of the Dead Watching* **(Figure 22.7)**. In a letter to his wife, the artist explained that he had painted a young girl lying on a bed, frightened by the spirit of a dead woman appearing behind her.

Gauguin's pictures started with the exotic subject matter he searched for in his travels. As he painted, however, he allowed his imagination to take over. "I shut my eyes in order to see," he said. What he saw were crimson rocks, gold trees, and violet hills.

Gauguin's novel ideas about color are demonstrated in another picture he did in Tahiti entitled *Fatata te Miti* (**Figure 22.8,** page 500). This title means "by the sea" in the Maori language. Beyond a huge twisted tree root, two young women wade out into the blue-green sea for a swim. A fisherman with spear in hand stalks his quarry. Flat areas of bright colors give the picture the look of a medieval stained-glass window.

Except for the figures, the forms are flattened into planes of color that overlap to lead you into the work. Gauguin is not interested

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in creating the illusion of real space here. He is more concerned with combining flat, colorful shapes and curving contour lines to produce a rich, decorative pattern.

Gauguin always believed he would be a great artist, and he was right. His contribution to the history of art is unquestioned. He succeeded in freeing artists from the idea of copying nature. After Gauguin, artists no longer hesitated about using a bright red color to paint a tree that was touched only with red or to change the curve of a branch or a shoulder to the point of exaggeration.

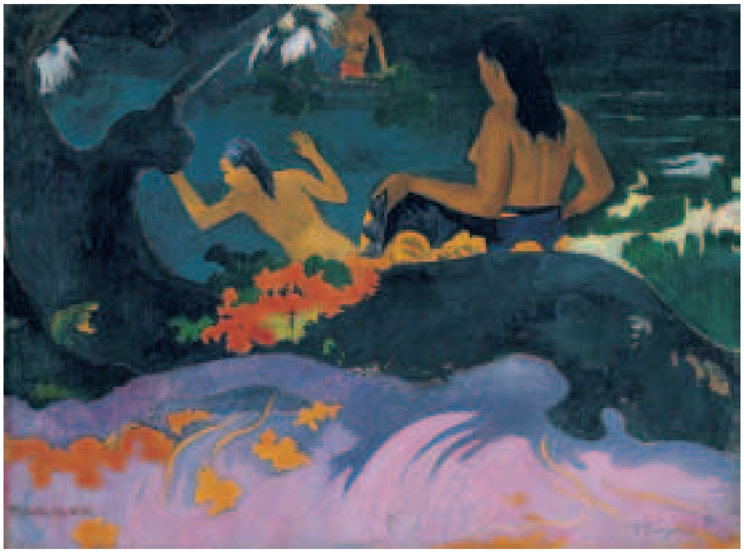

FIGURE 22.8 Gauguin selected colors to make his paintings visually exciting rather than realistic. **How is this painting similar to a medieval stained-glass window?**

Paul Gauguin. *Fatata te Miti (By the Sea).* 1892. Oil on canvas. 67.9 × 91.5 cm (26¾ × 36″). National Gallery of Art, Washington, D.C. Board of Trustees, Chester Dale Collection.

Influence of the Post-Impressionists

Cézanne, van Gogh, and Gauguin saw the world in different ways and developed their own methods to show others what they saw.

Cézanne sought weight and solidity in his carefully composed still lifes, landscapes, and portraits. He used planes of warm and cool colors that advance and recede to model his forms, creating a solid, enduring world with his brush.

Van Gogh used vibrating colors, distortion, and vigorous brushstrokes to show a world throbbing with movement and energy.

Gauguin took the shapes, colors, and lines he found in nature and changed them into flat, simplified shapes, broad areas of bright colors, and graceful lines. Then he arranged these elements to make a decorative pattern on his canvas.

Each of these three artists experienced loneliness, frustration, and even ridicule, but their work had a tremendous influence on the artists of the twentieth century. Cézanne inspired Cubism. Van Gogh influenced the Fauves and the Expressionists. Gauguin showed the way to different groups of primitive artists and American Abstract Expressionists.

LESSON ONE REVIEW

Reviewing Art Facts

1. **Recall** What was the name of the French art movement that immediately followed Impressionism?
2. **Identify** What did Cézanne feel was lacking in Impressionist paintings?
3. **Describe** What was van Gogh's later painting style? How did it differ from the style of his early paintings?
4. **Explain** What was Paul Gauguin searching for by moving from place to place? Where did he paint *Spirit of the Dead Watching*?

Sharpening Your Skills

Create Impressionist Paintings Two of the major painters of the Impressionist and Post-Impressionist periods were similar in that they chose a simple subject and painted it many times. Monet painted haystacks again and again. He was fascinated by the changing light on his subject. Cézanne painted Mont Sainte-Victoire more than 60 times. His forms were more solid, with cubes of color to lead the eye.

Activity Choose a simple outdoor object as your subject. Study your subject carefully in different light situations or at different times of day. Paint or draw a series of small works that show your subject in different ways.

ART Online CONTENTS Visit art.glencoe.com for study tools and review activities.

LESSON TWO

America in the Late Nineteenth Century

Vocabulary
- philanthropy

Artists to Meet
- Winslow Homer
- Thomas Eakins
- Albert Pinkham Ryder
- Edward Mitchell Bannister
- Henry Tanner
- Edmonia Lewis

Discover
After completing this lesson, you will be able to:
- Identify two of the first Realists in American painting, and describe their styles.
- Describe the particular interests and style of Albert Pinkham Ryder.
- Discuss the contributions African American artists made to the growth of American art.

The nineteenth century was a time of great growth and change in the United States. There was growth westward, growth in trade and industry, growth in population, and growth in wealth. Although the Civil War slowed the rate of progress for a time, it continued with a new vigor after the war ended.

American scientists, inventors, and businesspeople provided new products such as the typewriter, sewing machine, and electric lamp. Meanwhile, immigrants from all over Europe brought their knowledge and skills to the New World.

Great fortunes were made. Wealthy entrepreneurs, including Carnegie, Rockefeller, and Morgan, funneled some of their riches into schools, colleges, and museums. This practice of sharing the wealth is known as **philanthropy,** or *an active effort to promote human welfare.* Interest in education also grew. The first state university was founded in 1855 in Michigan, and others quickly followed. By 1900, the United States had become a world leader.

Changes in American Art

Change and growth were also noted in American art. A great many works were produced by self-taught artists traveling from village to village. Other works were created by more sophisticated artists who studied in the art centers of Europe. Some chose to remain there, where they became part of European art movements. Others returned to the United States to develop art styles that were American in subject matter and technique.

Winslow Homer (1836–1910)

One of these American artists was Winslow Homer. As a child, Homer developed a love of the outdoors, which lasted throughout his lifetime and which he expressed in his paintings.

Homer's interest in art began while he was quite young. His family encouraged him to pursue this interest. When he was 19, he was accepted as an apprentice at a large printing firm. He soon tired of designing covers for song sheets and prints for framing, however, and decided to become a magazine illustrator.

For 17 years, Homer earned his living as an illustrator, chiefly for *Harper's Weekly* in New York. During the Civil War, *Harper's* sent him to the front lines, where he drew and painted scenes of army life.

After the war, Homer decided to strike out on his own as a painter. He painted the American scene: pictures of schoolrooms, croquet games, and husking bees—pictures that were popular with everyone but the critics. They felt his works were too sketchy and looked unfinished.

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The Fog Warning

FIGURE 22.9

From 1883 until his death, Homer lived in Prout's Neck, Maine, where the ocean crashing against majestic cliffs inspired many of his great seascapes. Long regarded as one of the most skillful and powerful painters of the sea, Homer is seen at his best in works such as *The Fog Warning* **(Figure 22.9).**

In this painting, a lone fisherman rests the oars of his small dory and takes advantage of his position on the crest of a wave to get his bearings. He turns his head in the direction of a schooner on the horizon, although his eyes are locked on the fog bank beyond. The sea is very rough. Whitecaps are clearly visible, and the bow of the light dory is lifted high in the air, as the stern settles deep into a trough of waves.

Dramatic Use of Line

Different values separate the sea, sky, and fog. The horizontal contour lines of the oars, boat seats, horizon, and fog bank contrast with the diagonal axis lines of the dory and portions of the windblown fog.

Notice in particular how effectively Homer directs your attention to the right side of the picture. A diagonal line representing the crest of the wave on which the dory rests leads your eye in this direction. Furthermore, the curving axis line of the fish in the dory guides you to the same destination. There you discover the schooner and the advancing fog bank.

Homer has caught the exact moment when the fisherman recognizes his danger. Even the dory seems frozen at the top of a wave as the fisherman calculates whether or not he can reach the schooner before it is hidden by the windswept fog. You know that, in the next instant, he will begin rowing as he has never rowed before in a desperate race to beat the fog to the schooner. His survival depends on whether or not he can win that race. If he loses, he will be lost, alone, and at the mercy of the storm.

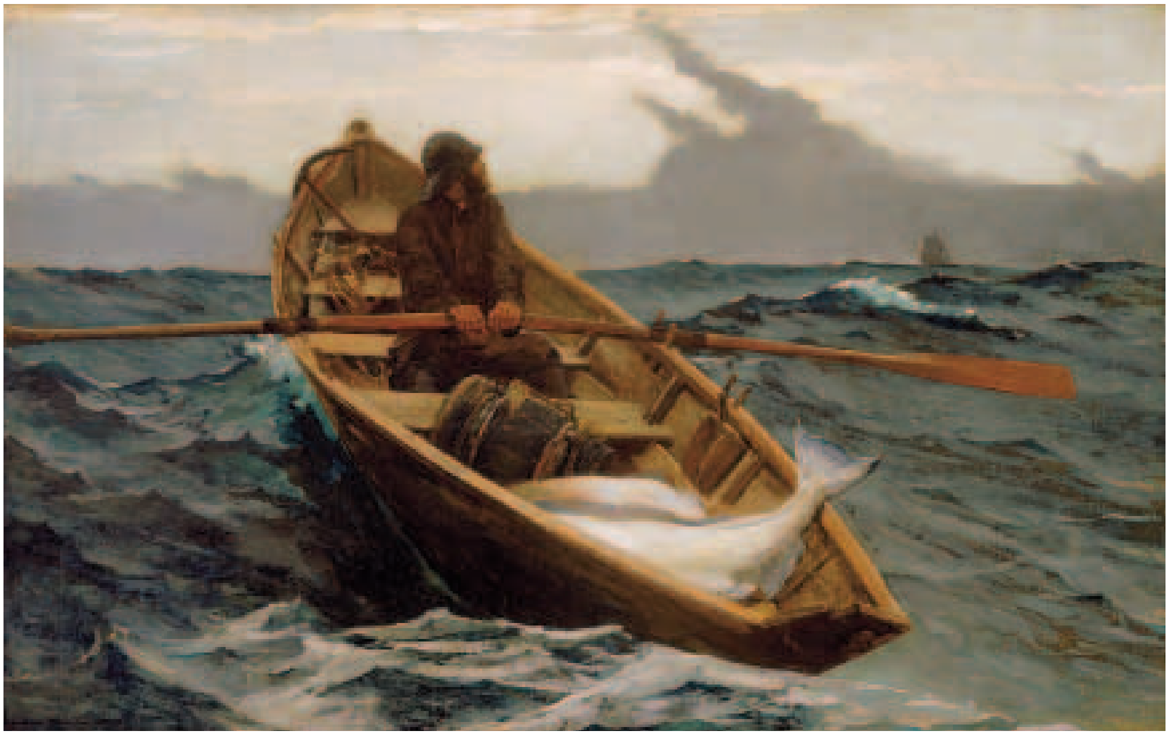


FIGURE 22.9 The central figure in this painting is the fisherman, but the title of the work indicates the importance of the fog. **How are diagonal axis lines used to tie the boat and the fog together?**

Winslow Homer. *The Fog Warning.* 1885. Oil on canvas. 76.2 × 121.9 cm (30 × 48″). Courtesy of Museum of Fine Arts, Boston, Massachusetts. Otis Norcross Fund.

Right and Left

FIGURE 22.10

Homer's unique imagination and organizational skills are further shown in a painting finished a year before his death, *Right and Left* **(Figure 22.10).** The horizontal and diagonal lines of the waves and clouds provide a backdrop for two ducks. One is plunging into the sea while the other rises upward and is about to fly out of the picture. As the viewer, your vantage point is in the sky, near the two ducks. You are looking back at a hunter in a boat who has already shot the duck at the right and is, at this moment, firing at the second duck. Homer has placed you at the same height as the ducks, so you can look down at the stormy sea and the hunter.

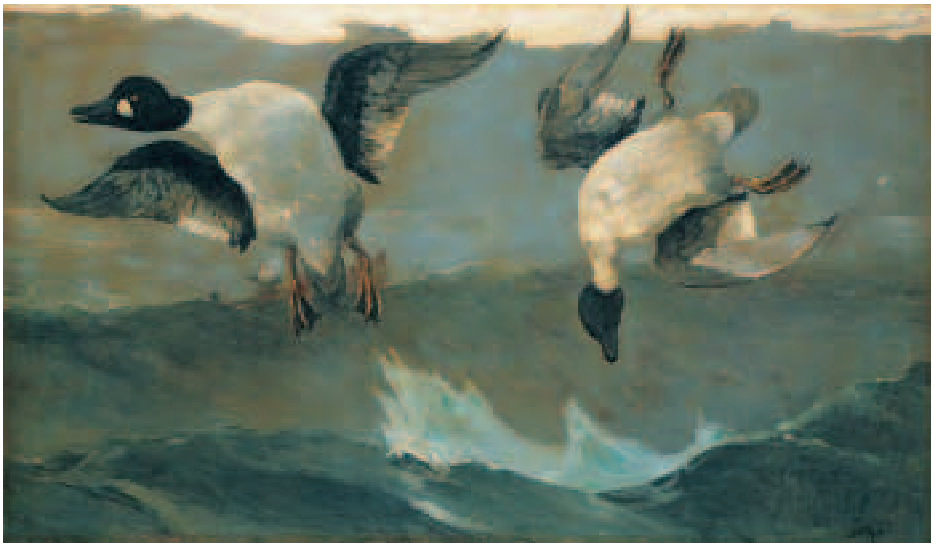


FIGURE 22.10 The falling duck on the right has already been shot; a white pin feather, dislodged by the blast, can be seen at the far left. **Can you find the single, small spot of red in this picture? What does it represent?**

Winslow Homer. *Right and Left.* 1909. Oil on canvas. 71.8 × 122.9 cm (28¼ × 48⅜"). National Gallery of Art, Washington, D.C. Board of Trustees, Gift of the Avalon Foundation.

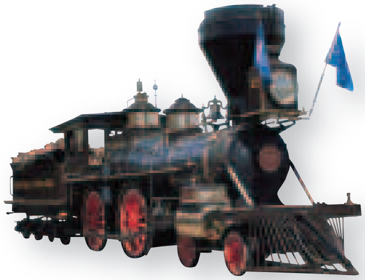
TIME&PLACE CONNECTIONS

c. 1850 1900

Later Nineteenth Century

See more Time & Place events on the Time Line, page H11 in your *Art Handbook*

RAILROAD. The first steam locomotive arrived in America in 1830 in Charleston, South Carolina. Passengers first traveled by rail on the Baltimore & Ohio Railway. In 1869, the first trans-contintental rail line was completed, linking the eastern and western states.



PHONOGRAPH. Thomas Edison's invention in 1877 used electricity to record sound vibrations. A tin foil sheet was wrapped around a cylinder on which the sound was recorded. Only limited sound waves and pitches could be recorded on this early device.

WOMEN'S DRESS. Frontier life in America required sturdy garments to be worn day after day. A simple wool or cotton dress could withstand many years of wear.

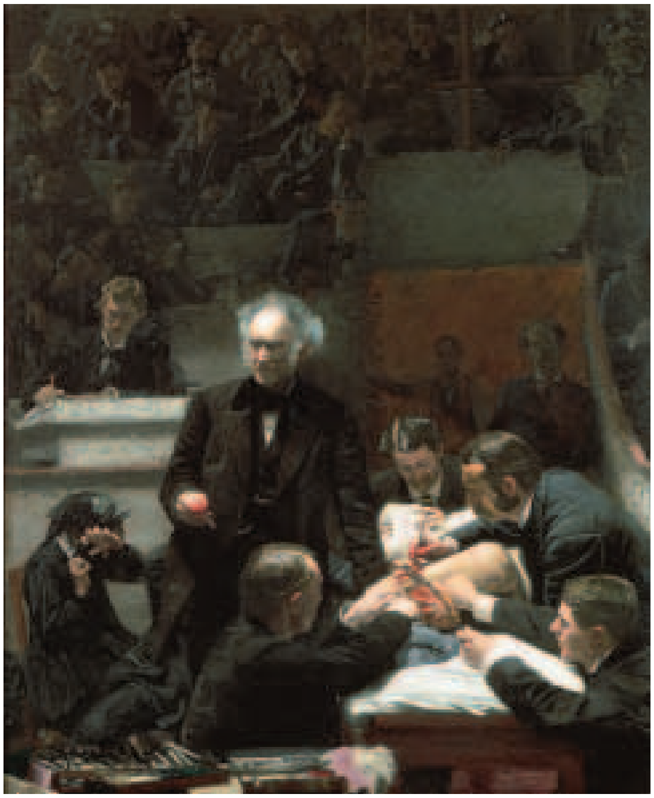
ACTIVITY **Venn Diagram Comparison.** Use a Venn diagram to compare your life and times to life during this period in history. Consider dress, transportation, and sources of entertainment.

Thomas Eakins (1844–1916)

Winslow Homer and Thomas Eakins (**ay**-kins) are considered to be among the first Realists in American painting. Both were firmly rooted to their time and place and drew on these roots for their work, but the subjects they chose differed. In contrast to Homer, Eakins was mainly interested in painting the people and scenes of his own Philadelphia setting.

Early in his career, Eakins studied in the Paris studios of a Neoclassic artist and was certainly influenced by the realism of Courbet. His most important teachers, however, were the seventeenth-century masters Velázquez, Hals, and the painter he called "the big artist," Rembrandt. From Rembrandt, Eakins learned to use light and dark values to make his figures look solid, round, and lifelike.

When he returned to the United States, Eakins found that Americans did not appreciate his highly realistic style. They preferred sentimental scenes and romantic views of the American landscape. Many felt his portraits were too honest, too lifelike. Eakins insisted on painting only what he saw and would not consent to flattering his subjects. Even though it reduced his popular appeal, Eakins never varied his realistic style during a career that spanned 40 years.



■ **FIGURE 22.11** The cringing figure at the left is a relative of the patient required by law at that time to be present as a witness. **Point out the detail in this work that some viewers considered objectionably realistic. Why did the artist feel it was necessary to include this detail?**

Thomas Eakins. *The Gross Clinic.* 1875. Oil on canvas. 244 × 198 cm (96 × 78″). The Jefferson Medical College of Thomas Jefferson University, Philadelphia, Pennsylvania.

The Gross Clinic

■ **FIGURE 22.11**

One of Eakins's best works and one of the great paintings of the era was *The Gross Clinic* **(Figure 22.11).** The famous surgeon, Dr. Gross, has paused for a moment during an operation to explain a certain procedure. Eakins draws attention to the head of the doctor by placing it at the tip of a pyramid formed by the foreground figures.

The artist's attention to detail and his portrayal of figures in space give this painting its startling realism. For some viewers, it was too real. They objected to the blood on the scalpel and hand of the surgeon.

Throughout his life, Eakins was fascinated by the study of the human body. He was a knowledgeable, enthusiastic student of anatomy by dissection and required his own students to dissect corpses to learn how to make their figures look more authentic. It was this knowledge that enabled Eakins to paint figures that looked as if every bone and muscle had been taken into account.

Albert Pinkham Ryder (1847–1917)

Eakins and Homer painted realistic scenes from everyday American life. Albert Pinkham Ryder, however, was inspired by the Bible, Chaucer, Shakespeare, and nineteenth-century romantic writers. Although Ryder visited Europe several times, he exhibited little interest in the works of other artists. He lived as a hermit, apart from the rest of the world, and looked within himself for inspiration.

In *Jonah* **(Figure 22.12),** Ryder shows the Old Testament figure in a sea made turbulent by a raging storm.

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Storytelling in Art

This painting by Albert Pinkham Ryder depicts a scene from the biblical story of Jonah and the whale. Artists often use their artworks to tell a story.

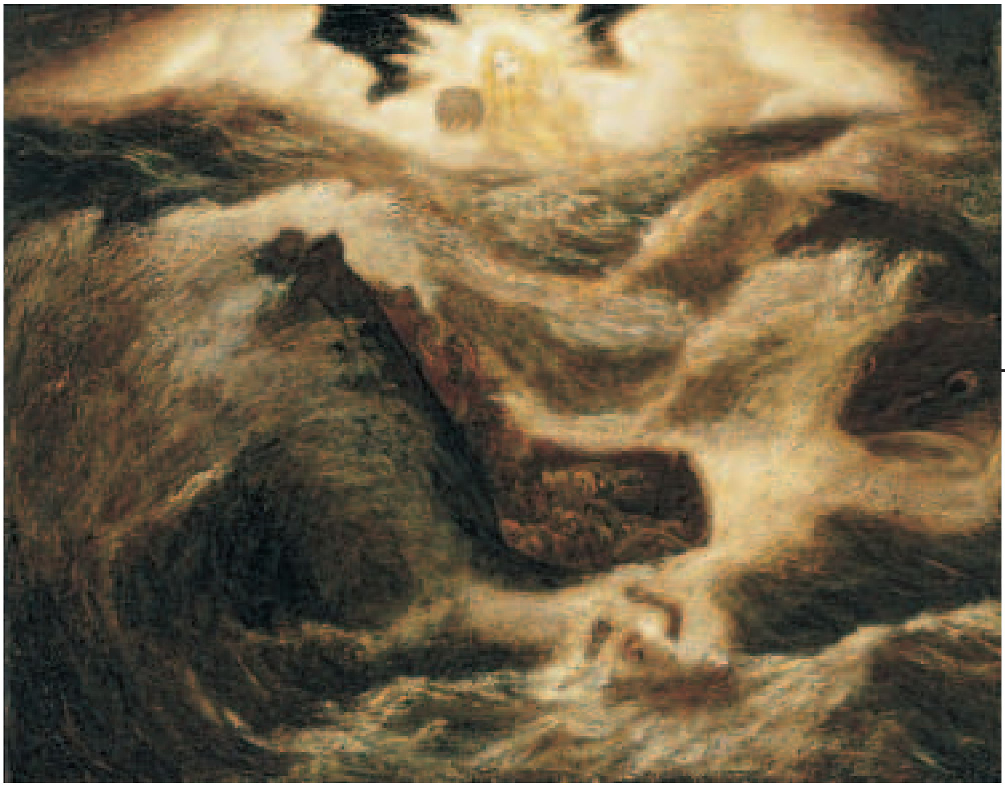


FIGURE 22.12

Albert Pinkham Ryder. *Jonah.* c. 1885. Oil on canvas. 69.2 × 87.3 cm ($27^1/_4 \times 34^3/_8$″). National Museum of American Art, Smithsonian Institution, Washington, D.C. Gift of John Gellatly.

1

Jonah has been tossed from the frail boat by frightened crew members who hold him responsible for their misfortune. He flails about helplessly in the rough waters.

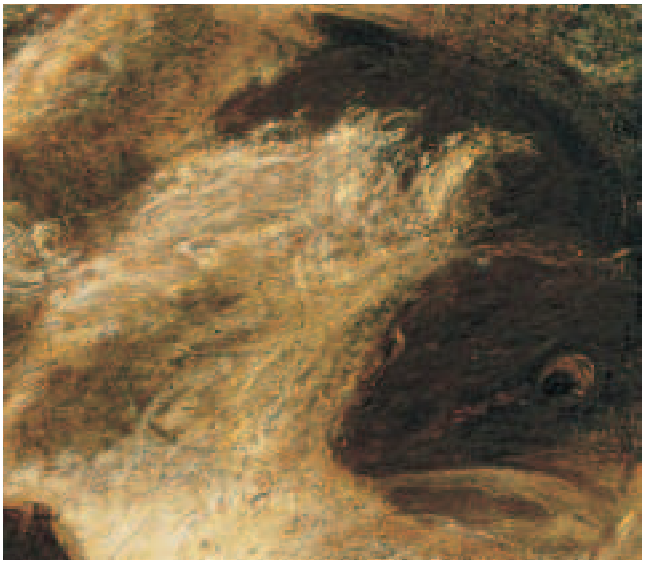
2

At the top of the picture, barely visible in a golden glow, God, Master of the Universe, looks on.

3

The whale, in whose stomach Jonah will spend three days, is fast approaching at the right. It is almost lost in the violent action of the water. Ryder's version of the whale may look strange to you. He had never seen the real thing, so he had to rely on his imagination when painting it.

DETAIL: The whale



Emphasis on Color and Texture

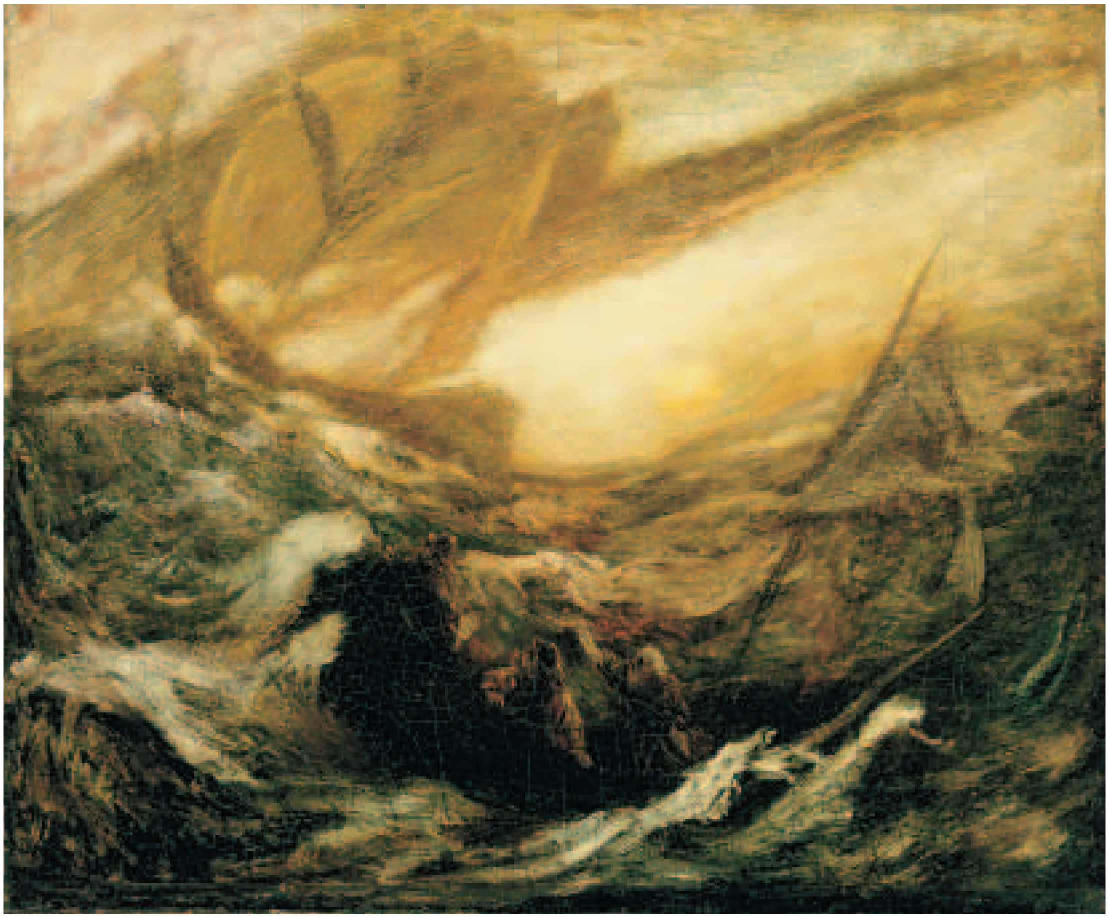
Color and texture were as important to Ryder as the objects or events he painted. His small pictures were built up carefully over months and even years, until the forms were nearly three-dimensional. At one time these simple, massive forms had the rich color of precious stones. Now, because Ryder's paints were of poor quality or were applied improperly, the colors have faded.

There is more to Ryder's pictures than texture, form, and color. If you have seen the fury of a storm at sea, you will be excited by his pictures. Even if you have never seen or experienced a stormy sea, Ryder's paintings act as a springboard for your imagination. This would please Ryder, who relied on his own imagination for inspiration. In this way, he discovered a dream world where mysterious forests are bathed in an unearthly light and dark boats sail soundlessly on moonlit seas **(Figure 22.13)**.

African American Artists

African American artists have contributed a great deal to the growth of art in the United States. In colonial times, many of these artists traveled from one town to the next, creating and selling their artworks.

One such artist, Joshua Johnston of Baltimore, was in demand among wealthy Maryland families who sought him out to paint their portraits. After his death, other artists were often given credit for pictures that were actually painted by Johnston. Such mistakes are now being corrected, and Johnston's place in history is being confirmed.



■ **FIGURE 22.13** Troubled with poor eyesight, Ryder remained indoors during the day and roamed the streets of New York City at night. **In what ways does this picture seem more like a scene from a dream than an event from real life?**

Albert Pinkham Ryder. *Flying Dutchman.* c. 1887. Oil on canvas. 36.1 × 43.8 cm (14¼ × 17¼″). National Museum of American Art, Smithsonian Institution, Washington, D.C.

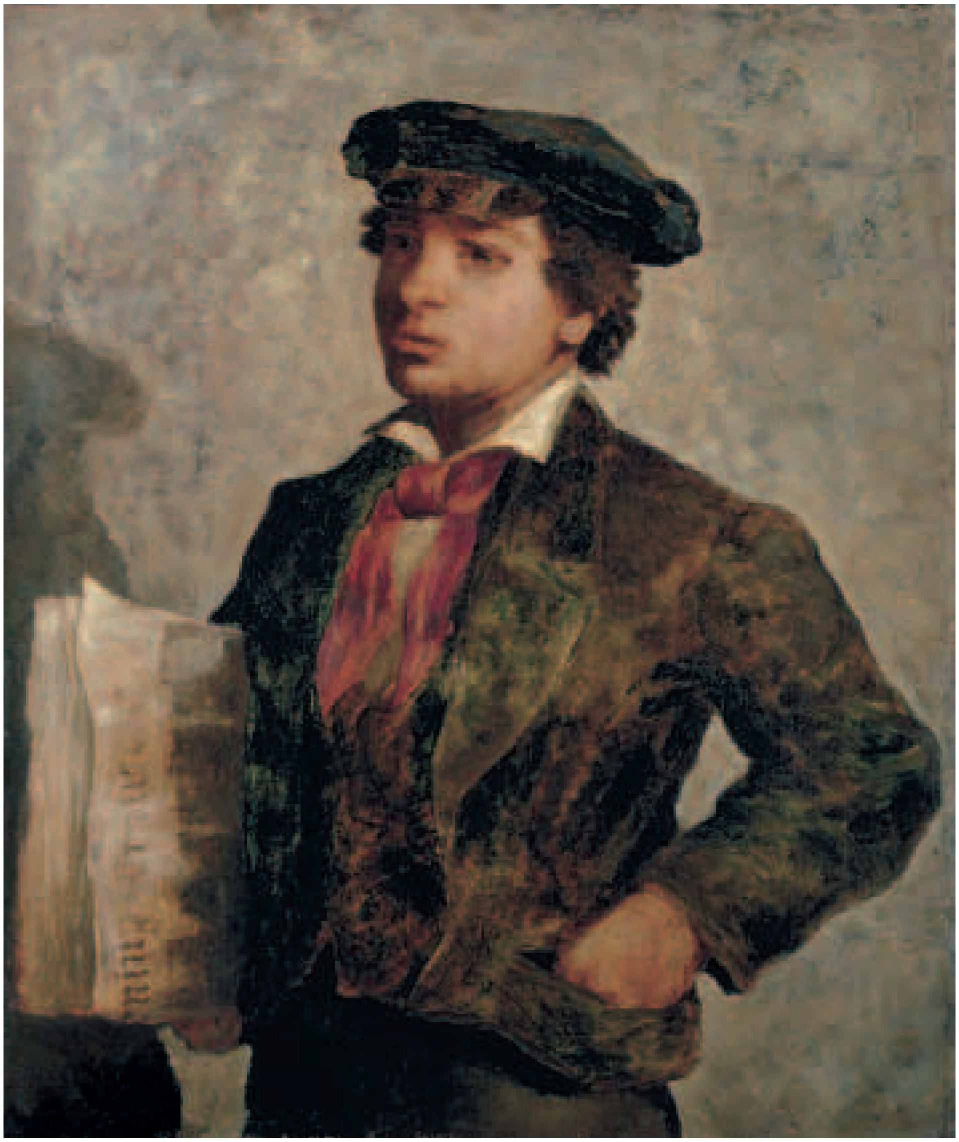


FIGURE 22.14 Bannister captured a single moment in the workday of this newspaper seller. **How did the artist communicate emotion in this work?**

Edward Mitchell Bannister. *Newspaper Boy.* 1869. Oil on canvas. 76.6 × 63.7 cm (30⅛ × 25″). National Museum of American Art, Smithsonian Institution, Washington, D.C. Gift of Frederick Weingeroff.

Edward Mitchell Bannister (1828–1901)

Two years after the Civil War, African American artist Edward Mitchell Bannister from Providence, Rhode Island, was angered by an article in a New York newspaper. The writer of the newspaper story claimed that African Americans were especially talented in several arts, but not in painting or sculpture. Bannister later shattered that claim by becoming the first African American painter to win a major award at an important national exhibition. When the judges learned that he was African American, they considered withdrawing the award. The other artists in the show, however, insisted that Bannister receive the award he had earned.

Newspaper Boy

FIGURE 22.14

Although he preferred to create romantic interpretations of nature in pictures of the land and sea, Bannister also painted portraits and other subjects. One of these, painted in 1869, shows a well-dressed newsboy clutching a bundle of newspapers **(Figure 22.14).** The boy stares intently ahead while reaching into his pocket with his left hand. Perhaps he has just sold a newspaper and is pocketing the coins received. However, his facial expression and his action suggest that he may be checking his pocket to determine how much money is there. Bannister captured the serious expression of a young man concerned with earning his way.

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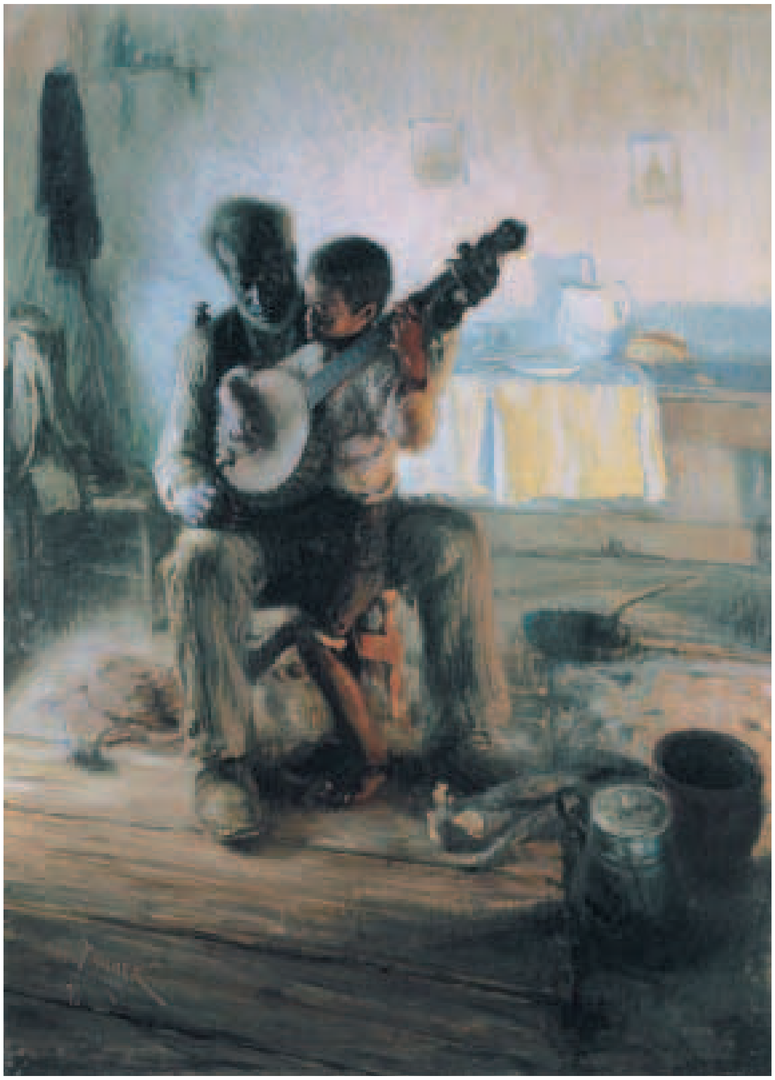

FIGURE 22.15 This simple scene tells the story of the relationship between the old man and his young banjo student. **How would you answer someone who claimed that this picture is too sentimental?**

Henry Tanner. *The Banjo Lesson.* 1893. Oil on canvas. 124.5 × 90.2 cm (49 × 35½″). Hampton University Museum, Hampton, Virginia.

ART Online

For more examples of works by African American artists, see Web Links at art.glencoe.com.

Henry Tanner (1859–1937)

The most famous African American artist of the late nineteenth and early twentieth centuries was Henry Tanner. Tanner was born and raised in Philadelphia. His father was a Methodist minister who later became a bishop. Tanner's interest in art began when, as a 12-year-old, he saw a landscape painter at work.

Against his father's wishes, Tanner later enrolled at the Pennsylvania Academy of the Fine Arts where he studied with Thomas Eakins. They became friends, and Eakins influenced Tanner to turn from landscapes to genre scenes. Eakins also convinced his student to stay in the United States rather than go to Europe. Tanner took his advice and went south to North Carolina and Georgia.

The Banjo Lesson

FIGURE 22.15

Tanner's painting of *The Banjo Lesson* **(Figure 22.15)** grew out of his experience among the blacks of western North Carolina. Here, under the watchful eye of an old man, a boy strums a tune on a worn banjo. This music lesson represents more than just a pleasant way to pass the time. For the old man, music is his legacy to the boy, one of the few things of value he has to pass on. For the boy, music may represent the one source of pleasure he can always rely on in a world often marked by uncertainty and difficulty. Tanner tells this story simply and without sentimentality, and because he does, it is not likely to be forgotten.

In time, Tanner decided to ignore Eakins's advice to remain in the United States. He was not enjoying financial success. Furthermore, his strong religious upbringing made him eager to paint biblical subjects. So, following the route of many leading artists of his day, Tanner journeyed to Paris when he was 32 years old. Five years later, his painting of *Daniel in the Lion's Den* **(Figure 22.16)** was hanging in a place of honor in the Paris Salon. The next year, another religious painting was

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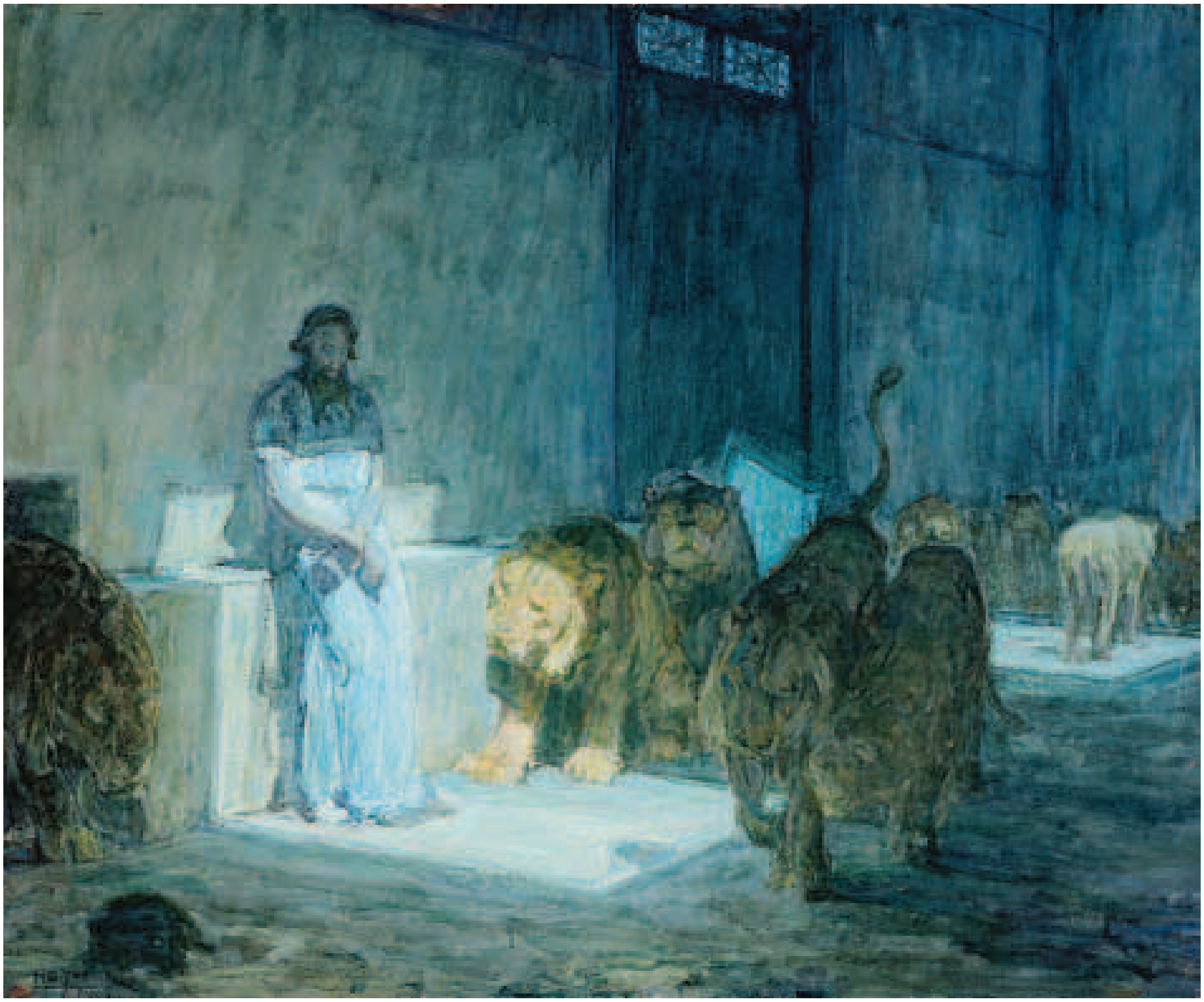

FIGURE 22.16 Tanner chose as the subject for this work a familiar Bible story. **Compare this painting to the work with the same name by Rubens (Figure 19.10, page 428). How did each artist portray Daniel?**

Henry Tanner. *Daniel in the Lion's Den.* c. 1907–1918. Oil on paper on canvas. 104.5 × 126.7 cm (41³⁄₁₆ × 49⅞″). Los Angeles County Museum of Art, Los Angeles, California. Mr. and Mrs. William Preston Harrison Collection.

awarded a medal and purchased by the French government. The recognition Tanner failed to receive in his homeland was finally his.

Edmonia Lewis (1845–1890)

Tanner's European success as a painter surpassed that achieved earlier by the American sculptor Edmonia Lewis, an artist whose life and death were marked by mystery. Half Native American, half African American, Lewis was born in Greenhigh, Ohio, and raised by her mother's people, the Chippewa.

In 1856, Lewis received a scholarship to Oberlin College, where she studied such traditional subjects as Greek and zoology. In her fourth year, Lewis found herself at the center of controversy. Two of her best friends were poisoned, and Lewis was charged with their murder. Her celebrated trial ended in a not-guilty verdict, and Lewis was carried triumphantly from the courtroom by friends and fellow students.

After the trial, Lewis turned her attention to marble carving. In 1867, with money she received for a bust of a famous Civil War officer, she purchased a boat ticket to Europe and settled in Rome.

Forever Free

FIGURE 22.17

Shortly after her arrival in Rome, Lewis completed *Forever Free* **(Figure 22.17).** The work was done in celebration of the Thirteenth Amendment to the U.S. Constitution, which ended slavery forever. For a time her works sold for large sums and her studio became a favorite place for tourists to visit.

Unfortunately, Lewis's fame and prosperity were fleeting. A taste for bronze sculpture developed, and the demand for her marble pieces declined. Edmonia Lewis dropped out of sight, and the remainder of her life remains a mystery.

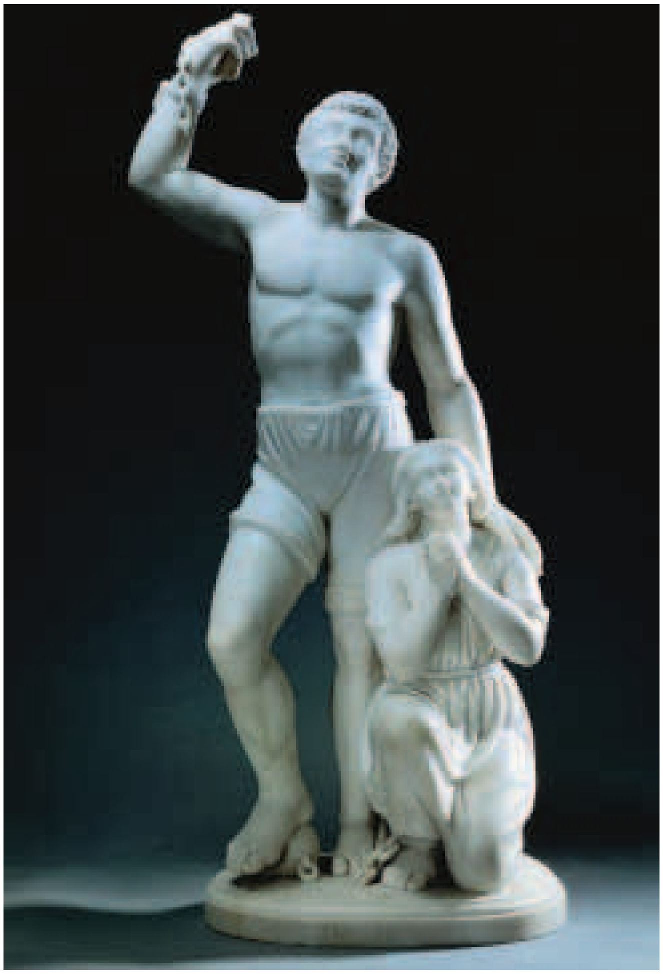

FIGURE 22.17 Lewis demonstrates highly expressive qualities in this marble sculpture.

Edmonia Lewis. *Forever Free.* 1867. Marble. H: 104.8 cm (41 ¼″). The Howard University Gallery of Art, Permanent collection. Howard University, Washington, D.C.

LESSON TWO REVIEW

Reviewing Art Facts

1. **Identify** Which two painters are considered to be among the first Realists in American art?
2. **Describe** Why did some viewers object to Eakins's painting *The Gross Clinic*?
3. **Recall** Where did Albert Pinkham Ryder find inspiration for his art?
4. **Explain** Discuss how Henry Tanner's roots influenced his choice of subject matter.

Beyond the Classroom

Historical Perspectives During the late nineteenth century, African American artists including Edward Bannister, Henry Tanner, and Edmonia Lewis made contributions to the growth of art. These artists often had to overcome obstacles to create their works and to receive recognition for them.

Activity Visit a museum either online or in your community and search for the works of other contemporary artists of color that are exhibited in the museum. Gather information on these artists and their works. Compile the research of the entire class and arrange for an exhibit in the community to honor artists of color.

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ART Online Visit art.glencoe.com for study tools and review activities.

STUDIO LESSON Painting Emphasizing Aesthetic Qualities

Materials

- Pencil and sketch paper
- White mat board, about 12 × 18 inches
- Tempera or acrylic paint
- Brushes, mixing tray, and paint cloth
- Water container

Complete a painting guided by your answers to questions about Henry Tanner's painting *The Banjo Lesson* (Figure 22.15, page 508).

Inspiration

With other members of your class, examine Henry Tanner's painting *The Banjo Lesson.* Answer the following questions dealing with the different aesthetic qualities noted in this painting.

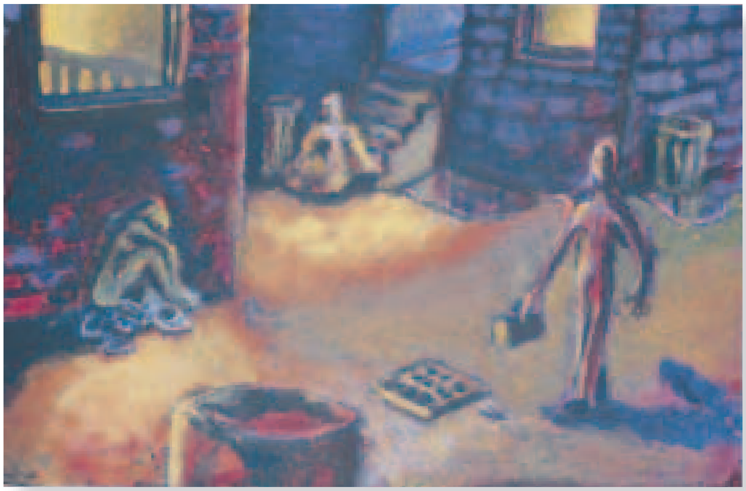


FIGURE 22.18 Student Work

Literal Qualities: How many people are in this picture? What are these people doing? What kind of clothing are they wearing? How would you describe the environment and the economic condition of these people?

Design Qualities: What kinds of colors, values, textures, and space dominate? What has the artist done to direct the viewer's eyes to the main parts of the painting?

Expressive Qualities: Do you think the environment in this painting is warm and cozy, or cold and uncomfortable? What word best describes the people's expressions? How do you think the people in this picture feel? What feelings or moods does this work evoke in viewers?

Process

1. Examine the questions about Tanner's painting once again. Select two or more questions in each of the three categories and answer them as if you were talking about a painting of your own—a painting you are about to do.
   - Literal Qualities: How many people will I include in *my* picture?
   - Design Qualities: What kinds of colors will dominate *my* painting?
   - Expressive Qualities: Will the environment in *my* painting be warm and cozy, or cold and uncomfortable?
2. Use your answers as a guide, and complete several sketches. Transfer your best sketch to the mat board, and paint it with tempera or acrylic.

Examining Your Work

Exhibit your painting in class along with those created by other students. Use the same kinds of questions applied to Tanner's painting to conduct a class critique.

Describe Ask and answer questions that focus attention on the literal qualities.

Analyze Ask and answer questions that focus attention on the design qualities.

Interpret Ask and answer questions that focus attention on the expressive qualities.

Judge Discuss the success of the works on display in terms of the literal, design, and expressive qualities.

ART Online For more studio lessons and student artworks, see art.glencoe.com.

TIME ART SCENE **Social Studies**

The Great Society

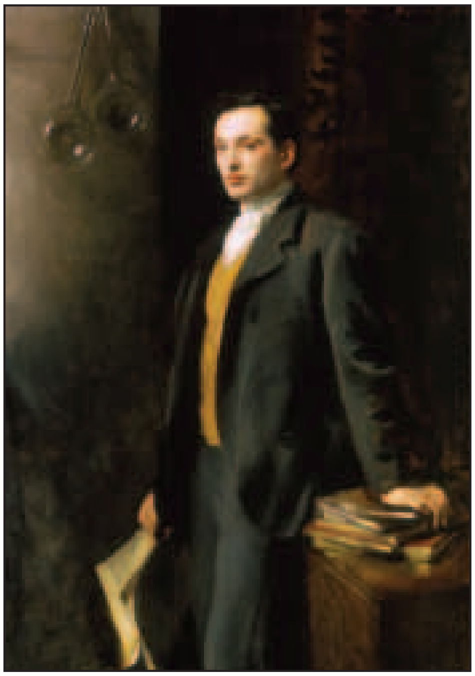
Sargent's portraits show high society.

John Singer Sargent (1856–1925) was one of the great portrait painters of upper class society. Born in Florence, Italy, to American parents, Sargent moved with his family from one European city to another. Much of his training as an artist took place in Paris in the 1870s. It was there he learned three major lessons in style. The first was to show subjects in dim light yet with great detail. The second was to convey these details with few brushstrokes. The third was to avoid showing his emotions in his artworks. Viewers know what Sargent was seeing, but they did not know what he was feeling.

In France, Sargent demonstrated these traits in his portraits of wealthy, celebrated people. After moving to England, he painted members of the English upper class during the last two decades of the nineteenth century.

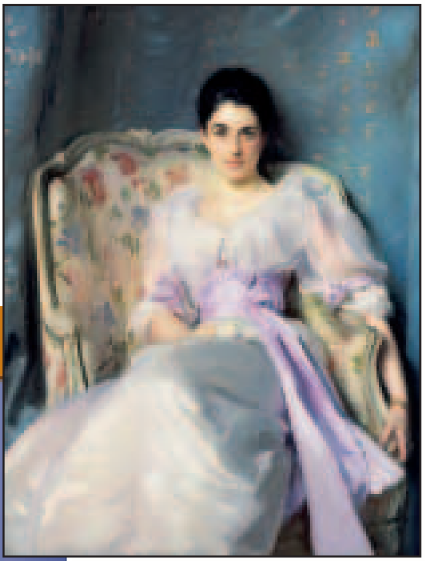
Sargent was successful in his career because he flattered the affluent people who posed for him. Sargent's portraits reflected his subject's social standing without judging the person. His portrait of Alfred Wertheimer reveals a powerful figure. Alfred is serious and self-contained, yet shows a casual attitude in the way he leans on the desk.

Eventually, Sargent tired of painting portraits. Some of his unhappy clients imposed upon him to "improve" the way they looked. So in 1907, he switched to a type of painting that rarely included people—landscapes!



ART RESOURCE

John Singer Sargent. *Alfred, Son of Asher Wertheimer*. 1901. Members of high society liked the way Sargent drew them—as people who embodied the upper class.



NATIONLA GALLER OF SCOTLAND, EDINBURGH

Sargent. *Lady Agnew*. 1893. Despite her casual pose, the subject expresses subtle tension and energy. Sargent could paint expressive poses with great ease.

TIME to Connect

In the United States at the turn of the nineteenth century, upper class society included such millionaires as Cornelius Vanderbilt, John D. Rockefeller, and Andrew Carnegie. They were sometimes termed "robber barons" because of the ruthless way they gained their fantastic wealth.

- **Using your school's media center to get information, choose one of these people and find out how he made his fortune and what kind of life he led.**
- **Locate a portrait or photo of the person you chose. Describe what it conveys to you about the subject. Was the artist or photographer judgmental in any way? What can you infer about the artist's or photographer's viewpoint from looking at the image?**

CONTENTS

CHAPTER 22 REVIEW

Reviewing the Facts

Lesson One

1. During what time period did French artists begin to become dissatisfied with the Impressionist style?
2. What principle of art did Cézanne use when he combined straight and curved lines in a painting?
3. How did van Gogh create a new kind of perspective in *Bedroom at Arles* (Figure 22.6, page 498)?

Lesson Two

4. How would you describe the colors in Homer's painting *Right and Left* (Figure 22.10, page 503)?
5. Thomas Eakins learned to use light and dark values to make his figures look solid by studying the work of what artist?
6. Refer to Henry Tanner's painting *The Banjo Lesson* (Figure 22.15, page 508). Would you say there is a greater contrast in hue or value in this painting?

Thinking Critically

1. **ANALYZE.** Look again at Vincent van Gogh's painting *Olive Trees* (Figure 22.1, page 492). Discuss how color, line, texture, and shape create movement. What elements of art do you think were most important to van Gogh?
2. **EXTEND.** After the African American artist Joshua Johnston died, others were often given credit for pictures that were actually painted by him. This sometimes happened to women artists, too. You might recall, from Chapter 19 for example, that Frans Hals was given credit for a painting by Judith Leyster. Discuss the reasons why this might have happened to African American and women artists.

YOUR DIGITAL PORTFOLIO

Locate a picture of an animal that was a part of your childhood experience. You might use online resources or magazine photos. Using pencils and working in your sketchbooks, sketch an animal. You might continue to add other animals, people, or a landscape; or you can show the same animal in different poses. Make the drawings fanciful and spontaneous. Scan the image and use paint software to outline the animal that is the center of interest. With the computer software, color the figures, creating a sharp contrast between the primary figure and the secondary ones. Keep your work in your digital portfolio.

Standardized Test Practice

Reading & Writing

Read the paragraph below and then answer the question.

A *haiku* is a Japanese poetic form that shares an impression of some facet of nature. Read the haiku that follows, and then examine *The Fog Warning.*

clouds and fog
quickly exhaust
the scenic repertory.

—*Basho* (1644–94)

Which statement applies equally to the haiku and the painting in Figure 22.9 (page 502)?

A A force of nature endangers a frail human.

B A sense of foreboding and uneasiness are strongly suggested.

C A natural force will soon reduce visibility.

D The sea is clearly pictured in the work.

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CHAPTER 23

ART OF THE EARLY TWENTIETH CENTURY

Have you ever heard of Pablo Picasso or Frida Kahlo? Are there murals in public places in your community? The early twentieth century was a period of revolution and change in art. Artists introduced a variety of new art styles that broke away from past traditions. Europe was the birthplace for these new art styles, but the works created by American artists became the models to which artists in Europe and other parts of the world turned for inspiration.

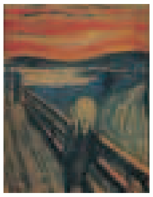
FOCUS ON READING

Read to Find Out Read this chapter to learn about early twentieth-century art and architecture. Read to find out about the works of the Fauves, German Expressionists, Blaue Reiter, and the Cubists. Read further to find out about Mexican muralists and Ashcan painters.

Focus Activity As you read this chapter, respond to the aesthetic qualities of the individual works of art. Examine *Ode to Kinshasa* in Figure 23.1. Divide a piece of paper into four columns. In the first column, write down your first impression of this work. In the second, write down what features of this artwork you find most appealing. In the next column, write down the features you like the least. In the last column, record the qualities you would rely on most when judging this painting. Continue to do this with the other works of art in this chapter.

Using the Time Line The Time Line introduces you to some early twentieth-century artworks. What are some of your first impressions of these artworks? Which works of art appeal to you most?

1890–91
Louis Sullivan uses vertical steel beams in the Wainwright Building



1893
Edvard Munch paints *The Scream*

1911
Pablo Picasso paints in Cubist style
(credit, p. 524)

1912
Wassily Kandinsky paints nonobjective art (credit, p. 522)

1913
The Armory Show is the first large exhibition of modern art in America

1914–1918
World War I

1900

1920

1907
Cubism

1915
Dada Movement

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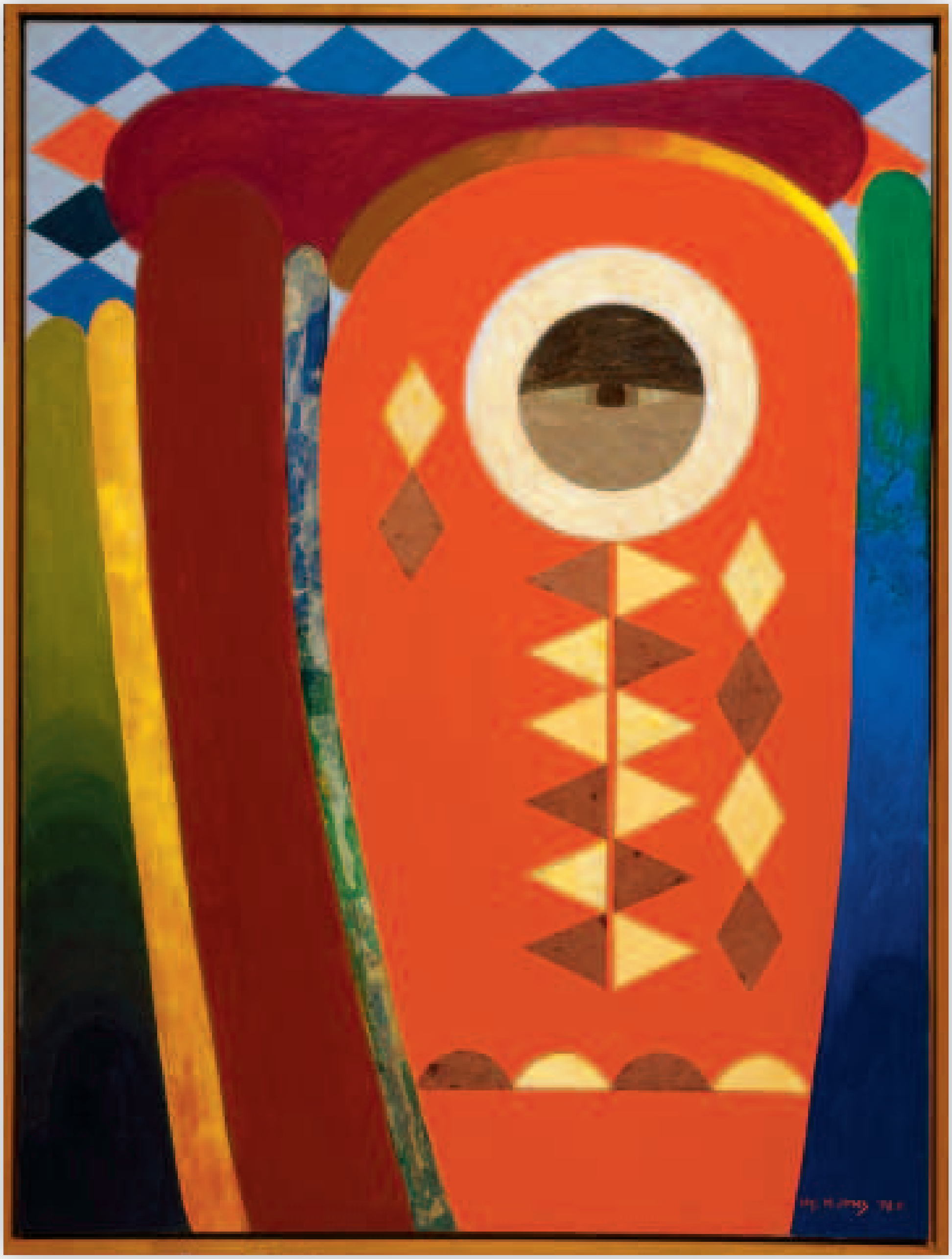


FIGURE 23.1 Lois Mailou Jones. *Ode to Kinshasa*. 1972. Mixed media on canvas. 121.92 × 91.44 cm (48 × 36″). National Museum of Women in the Arts, Washington, D.C. Gift of the artist.

1931
Diego Rivera paints *Liberation of the Peon* (credit, p. 529)

1933
Franklin D. Roosevelt is inaugurated as the 32nd president of the United States

1934
Käthe Kollwitz's works protest the plight of the poor (Detail, credit, p. 520)

1939–1945
World War II

1930

1940

1930s
Regionalism in America

1945
Abstract Expressionism

TIME & PLACE CONNECTIONS

Refer to the Time Line on page H11 in your *Art Handbook* for more about this period.

CONTENTS

Many Movements in European Art

Vocabulary

- Fauves
- Expressionism
- nonobjective art
- Cubism
- collage

Artists to Meet

- Henri Matisse
- Georges Rouault
- Paula Modersohn-Becker
- Ernst Ludwig Kirchner
- Käthe Kollwitz
- Edvard Munch
- Wassily Kandinsky
- Gabriele Münter
- Pablo Picasso
- Georges Braque
- Aristide Maillol

Discover

After completing this lesson, you will be able to:

- Explain the style and objectives of the Fauves and identify two artists associated with this movement.
- Discuss the objectives of the Expressionists and name some of the artists associated with this art movement.
- Define nonobjective art.
- Describe the ideas underlying Cubism and identify artists associated with this style.

The turn of the century saw the end of the academies' influence and the beginning of a new series of art movements in Europe. The first of these movements came to public attention in 1905. A group of younger French painters under the leadership of Henri Matisse exhibited their works in Paris. Their paintings were so simple in design, so brightly colored, and so loose in brushwork that an enraged critic called the artists **Fauves,** or *"Wild Beasts."*

The Fauves

The Fauves carried on the ideas of Vincent van Gogh and Paul Gauguin. They took the colors, movement, and concern for design stressed by those earlier artists and built an art style that was unrealistic, free, and wild. They were more daring than van Gogh in their use of color, and bolder than Gauguin in their use of broad, flat shapes and lively line patterns. They tried to extend and intensify the ideas first expressed by those Post-Impressionists.

Henri Matisse (1869–1954)

Henri Matisse (ahn-**ree** mah-**tees**), the leader of the Fauves, turned to art when he was a 20-year-old law student. He spent a brief period as a student of an academic painter, but found this experience almost as frustrating as studying law.

Then Matisse studied with another artist, Gustave Moreau (**goo**-stahv maw-**roh**), who was not as rigid and strict. Moreau encouraged Matisse to exercise greater freedom in his use of color. While studying with Moreau, Matisse met Georges Rouault and some of the other artists who became associated with him in the Fauve movement.

The Red Studio

FIGURE 23.2

By 1905, Matisse had developed a style using broad areas of color that were not meant to look like the shapes or colors found in nature. This style is shown in his painting entitled *The Red Studio* **(Figure 23.2).** Like many artists before him, Matisse uses his studio as a subject; although unlike those earlier artists, he does not include himself in the picture. Instead he shows a number of his paintings, which hang from or lean against the walls in a haphazard way. He welcomes you into his studio by using linear perspective. A table at the left and a chair at the right direct you into the room and invite you to look around.

In this work, the room has been flattened out into a solid red rectangle. The walls do not have corners; round objects look flat; and there are no shadows. Red is found everywhere—it covers the walls, floor, and furnishings. It is a strong, pure red selected for its visual impact, not for its accuracy.

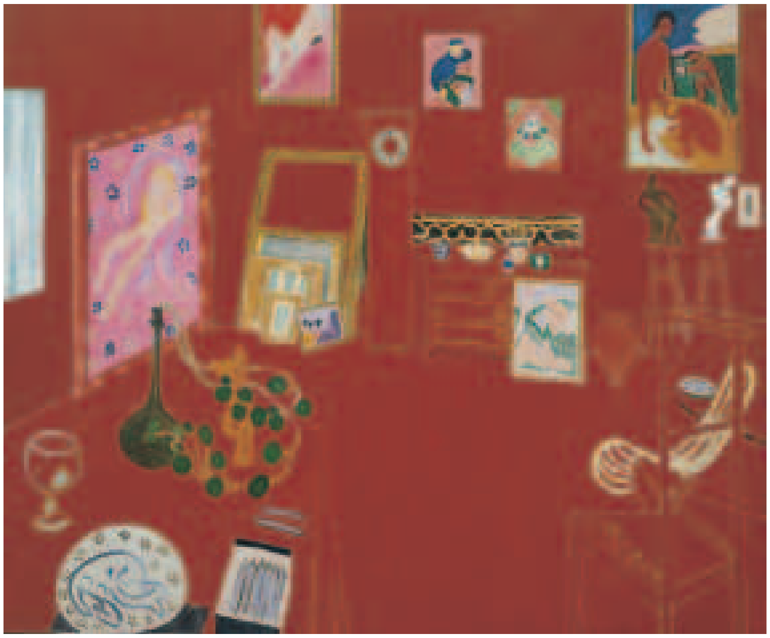
Emphasis on Design

Matisse was mainly interested in organizing the visual qualities in this picture rather than providing a lifelike view of his studio. The studio itself suggested the colors, shapes, lines, and textures that were then used in new and exciting ways to create a colorful decorative pattern. The objects in his work seem to be suspended by the intense red hue. This illusion allows you to glance casually about the room where surprising contrasts of greens, pinks, black, and white serve to attract and hold your interest. Unnecessary details are stripped away. The result is a balanced design in which tables, dresser, and chairs exist as colors, lines, and shapes.

Today it is difficult to understand why Matisse's paintings were so shocking when they were first exhibited. Perhaps critics were upset by the simplicity of his pictures, but Matisse used simplicity because he wanted a more direct form of personal expression. In a way, he is like a writer who uses a few sentences and simple, easy-to-understand words to make his or her message as precise and direct as possible.

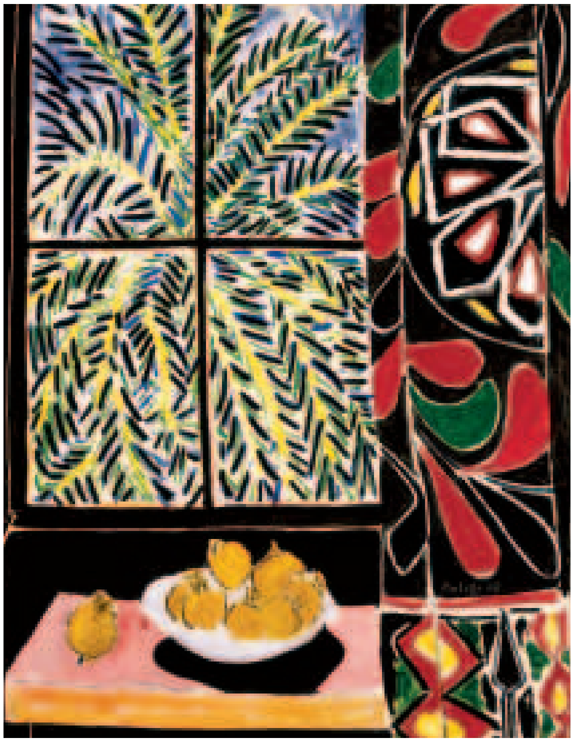
Matisse's *Interior with an Egyptian Curtain* **(Figure 23.3)** testifies to his fascination with Near Eastern art and textiles, which led to the development of his colorful, highly decorative style. Here he has removed all unnecessary detail, paring down the objects in his interior scene to their simplest forms. These forms are then painted with vivid colors that seem even more intense when placed alongside areas of black.

During the last years of his life, Matisse created abstract compositions made with paper shapes cut from brightly colored paper. The colors he used were often so intense that his doctor advised him to wear dark glasses when working. The artist spent days and even weeks rearranging his cutout shapes until he was completely satisfied with the results.



■ **FIGURE 23.2** Matisse used this red for its strong visual impact, not because his studio was actually this color. **How does Matisse use linear perspective to welcome you into his studio?**

Henri Matisse. *The Red Studio.* Issy-les-Moulineaux (1911). Oil on canvas. 181 × 219.1 cm (71¼ × 86¼″). The Museum of Modern Art, New York, New York. Mrs. Simon Guggenheim Fund. c. 2004 Succession H. Matisse, Paris/Artists Rights Society (ARS), New York.



■ **FIGURE 23.3** The forms used are flattened and simplified but easily recognized. **How has the artist created the illusion of space in this picture?**

Henri Matisse. *Interior with Egyptian Curtain.* 1948. Oil on canvas. 116.21 × 89.22 cm (45¾ × 35⅛″). The Phillips Collection, Washington, D.C. Acquired 1950. c. 2004 Succession H. Matisse, Paris/Artists Rights Society (ARS), New York.

Georges Rouault (1871–1958)

Matisse's attitude toward art was not shared by Georges Rouault (**zhorzh** roo-**oh**), another artist associated with the Fauves. Instead of trying to show happiness and pleasure in his art, Rouault chose to illustrate the more sorrowful side of life. His works were bold visual sermons condemning the world's injustices and suffering.

When he was a boy, Rouault was apprenticed to a stained-glass maker. Later he used heavy, dark lines to surround areas of thick, glowing colors, creating paintings that look like medieval church windows. In this manner, he painted clowns, landscapes, and biblical figures.

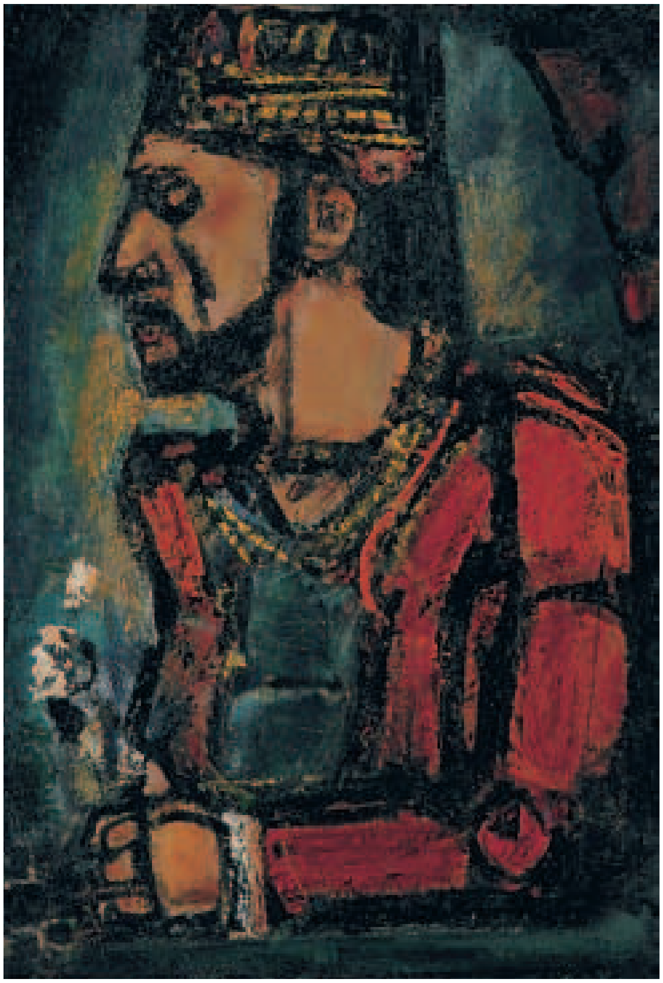


FIGURE 23.4 The dark, heavy lines in this painting emphasize the sorrowful expression on the king's face. **What other art form do these lines suggest?**

Georges Rouault. *The Old King.* 1916–36. Oil on canvas. 76.8 × 54 cm (30¼ × 21¼″). Carnegie Museum of Art, Pittsburgh, Pennsylvania. Patrons Art Fund. c. 2004 Artists Rights Society (ARS), New York/ADAGP, Paris.

The Old King

FIGURE 23.4

Rouault's heavy lines do more than make his painting of *The Old King* **(Figure 23.4)** look like stained glass. They also tie his picture together while stressing the sorrowful expression of the figure. Rouault may have been trying to arouse your curiosity. Certainly this is no proud, joyful ruler. Is Rouault trying to tell you that even a king, with all his power and wealth, cannot find comfort in a world of suffering, or is he suggesting that no king is powerful enough to offer his subjects the happiness needed to guarantee his own happiness?

Rouault sometimes kept his pictures for as long as 25 years, during which he endlessly studied and changed them, hoping to achieve perfection. Like Cézanne before him, he did not hesitate to destroy a painting if it failed to please him. It did not bother him in the least that a picture he casually threw away could have been sold for thousands of dollars.

German Expressionism

Rouault and Matisse considered art a form of personal expression. It was a way for them to present their own thoughts and feelings about the world. In Germany, this view was eagerly accepted by several groups of artists. These artists, who were interested in communicating their deep emotional feelings through their artworks, were called *Expressionists.* Their art movement, **Expressionism,** *resulted in artworks that communicated strong emotional feelings.*

Paula Modersohn-Becker

(1876–1907)

In Germany, Paula Modersohn-Becker has long been recognized as an extraordinary artist. Over a brief career, she created some 400 paintings and more than 1,000 drawings and graphic works. Her paintings demonstrate the depth of her feelings and her ability to communicate those feelings in a highly personal, expressive style.

Old Peasant Woman

FIGURE 23.5

In the only example of Modersohn-Becker's work in the United States, the viewer is presented with a haunting image of a peasant woman **(Figure 23.5).** Seated, with her arms crossed and clutched to her chest, the old woman stares ahead as if in prayer. Her lined face, rough hands, and coarse clothing speak of the hardships she has endured, although these hardships have failed to shake her faith or temper her dignity.

Ernst Ludwig Kirchner (1880–1938)

Street, Berlin **(Figure 23.6)** is a painting by the German Expressionist Ernst Ludwig Kirchner (**airnst lood**-vig **keerk**-ner). Here Kirchner uses clashing angular shapes to express one of his favorite themes: the tension and artificial elegance of the city. The people here are jammed together on a street, part of a never-ending parade. They look strangely alike, as if cut from the same piece of cardboard with slashes from a razor-sharp knife. They appear to be concerned only with themselves and going their own way. Or are they? It is hard to tell because their faces look like masks.

Historical Context

Behind those masks are the *real* faces. The faces remain hidden, though, because they might betray the people's true feelings. This picture was painted in Berlin just before the outbreak of World War I. It may be the artist's

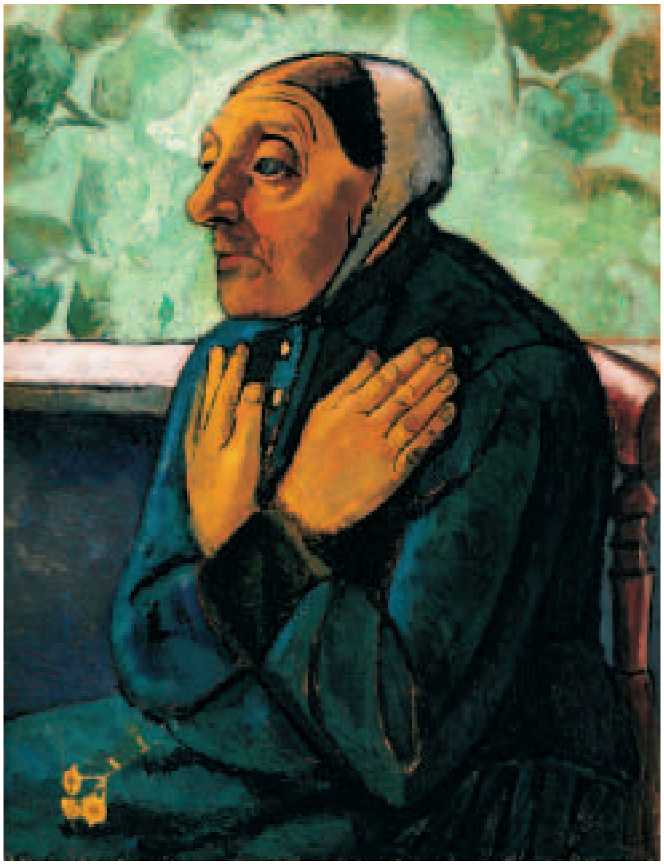


FIGURE 23.5 The subject of this work may be praying. Perhaps she is also staring back into her memories—or trying to see into the future. **What makes this painting a good example of German Expressionism?**

Paula Modersohn-Becker. *Old Peasant Woman.* c. 1905. Oil on canvas. 75 × 57 cm (29½ × 22½″). The Detroit Institute of Arts, Detroit, Michigan. Gift of Robert H. Tannahill.

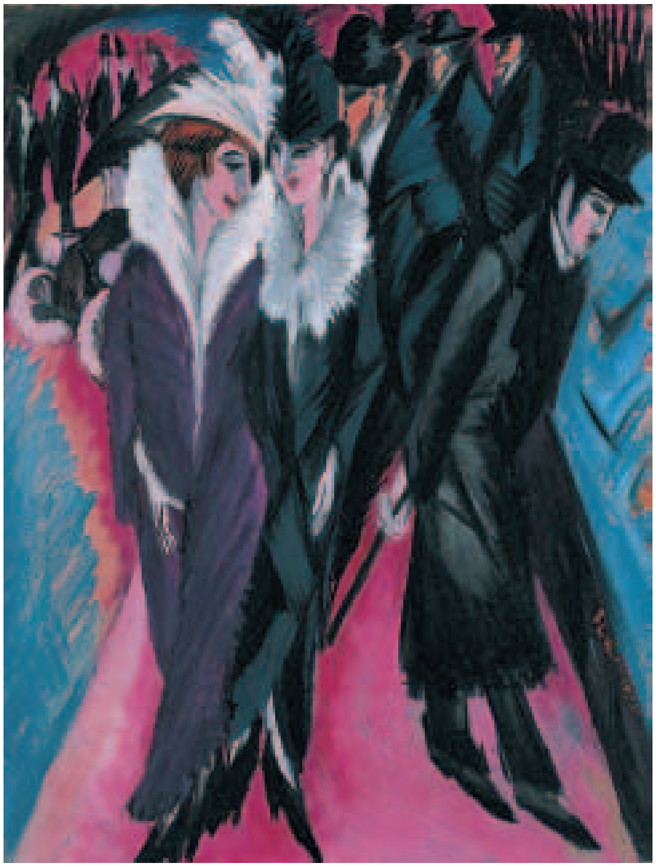


FIGURE 23.6 These elegant people, who all look so much alike, have hidden their real faces—and their real feelings—behind masks. **What statement does this painting make about the people of Berlin just before World War I?**

Ernst Ludwig Kirchner. *Street, Berlin.* 1913. Oil on canvas. 120.6 × 91.1 cm (47½× 35⅞″). The Museum of Modern Art, New York, New York. Purchase.

attempt to suggest the tension lurking just beneath the phony elegance of the German capital on the brink of war.

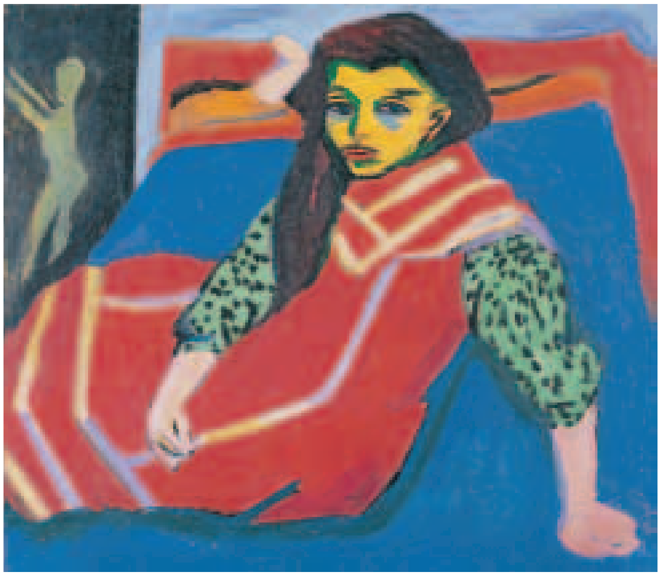


FIGURE 23.7 Kirchner used yellow for the face here, not because it is realistic but because it is expressive. **Where does this young woman seem to be staring? With what expression?**

Ernst Ludwig Kirchner. *Seated Woman.* 1907. Oil on canvas. 80.6 × 91.1 cm (31¾ × 35⅞″). The Minneapolis Institute of Arts, Minneapolis, Minnesota.

Seated Woman

FIGURE 23.7

Kirchner's colorful, decorative, and highly expressive style is apparent in the haunting portrait of a young woman titled *Seated Woman* (Figure 23.7). Actually, the model was a street urchin named Franzi who appeared one day at the artist's studio and remained to serve as a model and do odd jobs in return for food and lodging. Franzi stares calmly out of the picture, directly at the viewer, with large, sad eyes. Blue shadows below the eyes contrast with the yellow face, attesting to the hardships that marked her past and hinting at those that lie ahead. Franzi disappeared during World War I and was never heard from again. The only clue to her existence is Kirchner's painting; he never parted with it.

In 1938, Kirchner's works were condemned by Hitler. The artist, ill and upset about the conditions in Germany, was unable to face up to this insult and took his own life.

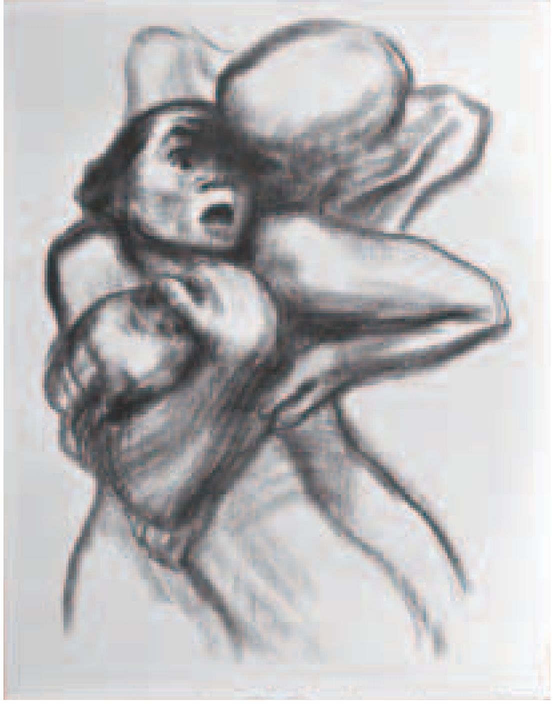


FIGURE 23.8 Notice how the dramatic impact of this image is heightened by the artist's decision to eliminate all unnecessary detail and focus attention on the mother's expression of fear. **Can you identify the lines used to direct the viewer's gaze to the mother's face?**

Käthe Kollwitz. *Death and the Mother.* 1934. Lithograph. 65.2 × 49.9 cm (25⅜ × 19½″). Courtesy of the Fogg Art Museum, Harvard University Art Museums, Cambridge, Massachusetts. Gray Collection of Engravings Fund.

Käthe Kollwitz (1867–1945)

Käthe Kollwitz (**kah**-teh **kole**-vits) was another of Germany's great Expressionists. She used her art to protest against the tragic plight of the poor before and after World War I. Hoping to reach the greatest number of viewers, she chose to express her ideas with etchings, woodcuts, and lithographs.

Her lithograph *Death and the Mother* **(Figure 23.8)** is an example of Kollwitz's powerful, expressive style. It shows a terrified woman in the clutches of death trying desperately to save her child from the same fate. One of her hands desperately covers the mouth of the child as if attempting to prevent death from entering. The woman stares ahead in horror as the sinister figure of death presses down on her. Bold contour lines not only define the figures but are used to direct attention to the only face that is visible—the face of the powerless mother.

CONTENTS

Edvard Munch (1863–1944)

The childhood of Edvard Munch (**ed**-vard **moonk**) was marked by the deaths of some of his family members and by his own poor health. The fear, suffering, and experience of death in his own life became the subject matter for his art.

The Sick Child

FIGURE 23.9

How much his own suffering contributed to his work can be seen in a picture entitled *The Sick Child* **(Figure 23.9)** which was inspired by the death of his older sister. Munch captures the pale complexion, colorless lips, and hopeless stare of a child weakened and finally conquered by illness. Beyond caring, she looks past her grieving mother to a certain, tragic future.

Pictures like this shocked viewers at first. Munch's figures seemed crude and grotesque when compared to the colorful and light-hearted visions of the Impressionists, who were enjoying great popularity at the time. Munch's works, however, were in keeping with the period in which he lived, a period when writers and artists were interested in exploring feelings and emotions rather than describing outward appearances.

Before, artists showed people in anguish as they appeared to a rational, objective viewer. With Munch and the other Expressionists, this point of view changed. Instead, they showed the world *through the eyes of the people in anguish.* When seen that way, the shapes and colors of familiar objects change. Trees, hills, houses, and people are pulled out of shape and take on new, unexpected and often disturbing colors.

The Scream

FIGURE 23.10

The painting style based on this view of the world is illustrated in Munch's painting *The Scream* **(Figure 23.10).** The curved shapes and

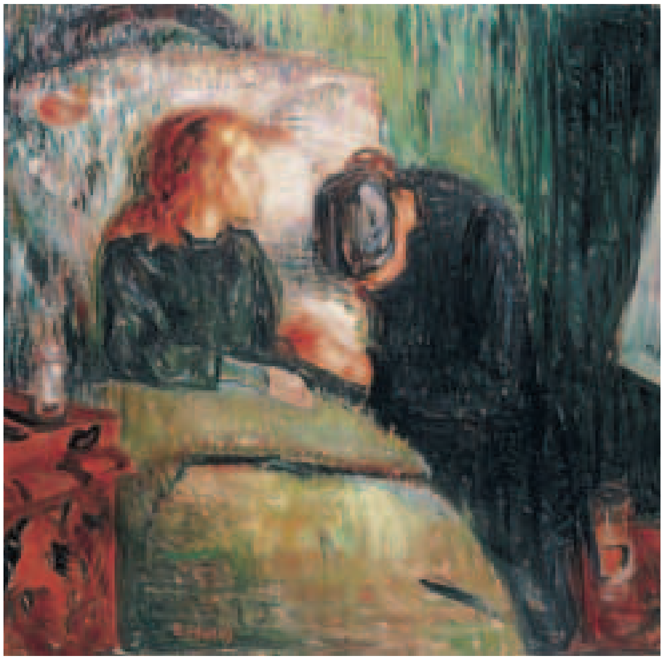


FIGURE 23.9 Munch's choice of subject here was influenced by his own experiences with illness and the early death of a beloved sister. **Compare this work with Kollwitz's *Woman Greeting Death* (Figure 23.8).**

Edvard Munch. *The Sick Child.* 1907. Oil on canvas. 118.7 × 121 cm (46¾ × 47⅔″). The Tate Gallery, London, England. c. 2004 The Munch Museum/The Munch-Ellingsen Group/Artists Rights Society (ARS) New York.

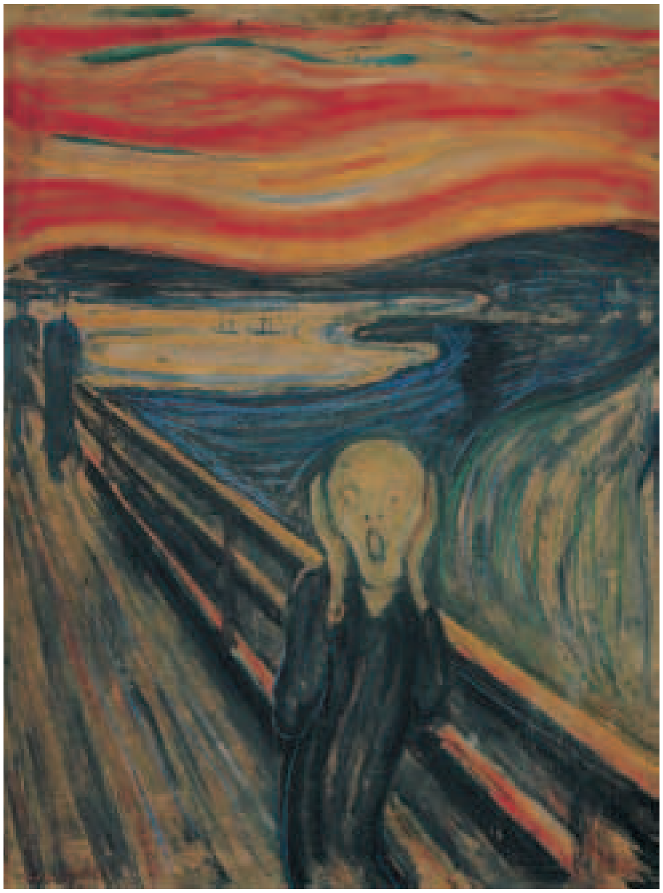


FIGURE 23.10 The body of the central figure bends and twists as a scream builds and erupts from deep within. **How did Munch treat the figures in the background?**

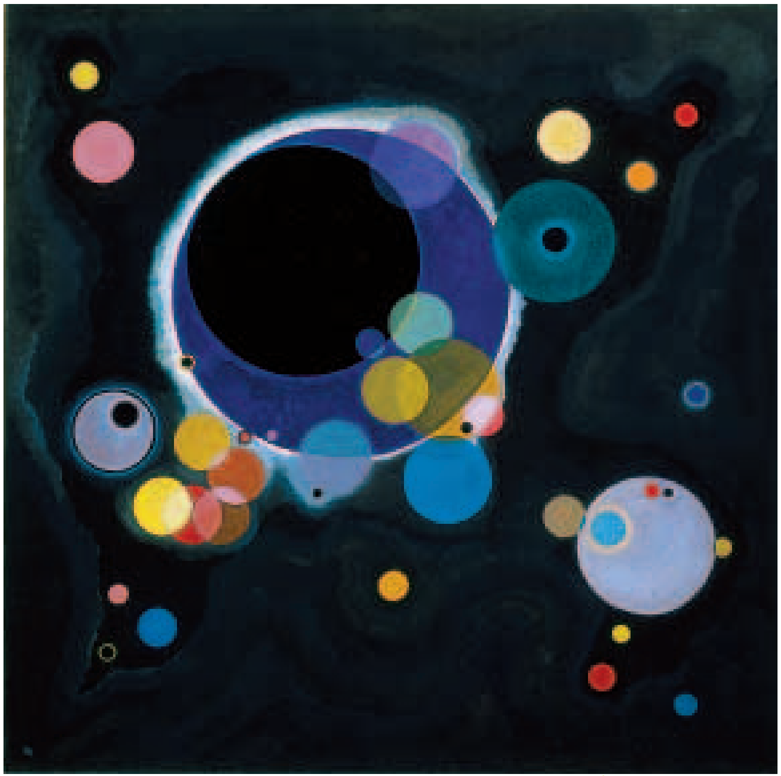
Edvard Munch. *The Scream.* 1893. Tempera and pastels on cardboard. 91 × 73.5 cm (36 × 29″). National Gallery, Oslo, Norway. © 2004 The Munch Museum / The Munch-Ellingsen Group / Artists Rights Society (ARS), New York.

colors in this work are expressive rather than realistic. Everything is distorted to communicate an overpowering emotion. The subject of this picture is fear. There is no mistaking the fact that the person in this painting is terrified. The scream that comes from the open mouth is so piercing that the figure must clasp its hands tightly over its ears.

Nonobjective Art

Until the nineteenth century, artists used recognizable images in their works. This approach changed when artists began to alter the appearance of the objects they painted. Cézanne painted jugs with openings that were too large, Gauguin created crimson trees and rocks, and Matisse stripped unnecessary details from the figures and objects in his pictures.

By the beginning of the twentieth century, more and more artists were veering away from literal interpretations of subject matter to focus attention on the formal qualities in their art. Eventually, some of these artists decided to remove the figures and any other objects that might interfere with their desire for a unified and visually appealing design.



■ **FIGURE 23.11** Colorful circles that seem to float serenely in this simple composition. **Why is this work a clear example of nonobjective art?**

Wassily Kandinsky. *Several Circles.* 1926. Oil on canvas. 140.3 × 140.7 cm (55¼ × 55⅜ inches). The Solomon R. Guggenheim Museum, New York, New York. Gift, Solomon R. Guggenheim, 1941. 41.283. © 2004 Artists Rights Society (ARS), New York / ADAGP, Paris.

Wassily Kandinsky

(1866–1944)

Perhaps the first artist to reject the use of figures and objects was a Russian, Wassily Kandinsky (vah-**see**-lee kahn-**deen**-skee). When Kandinsky, then a 29-year-old lawyer, visited an exhibit of French Impressionist paintings in Moscow, he was overwhelmed by the works he saw. Months later, he abandoned his legal career and went to Munich, Germany, to study painting.

For several years, Kandinsky experimented unsuccessfully with several different styles: Impressionism, Post-Impressionism, Fauvism, and Expressionism. Then, around 1909, he turned away from these outside influences and listened to his own instincts. A year later he finished a watercolor painting that changed the course of art history. It was brightly colored and may have been based on some earlier landscape studies. Most importantly no subject matter could be seen in the work. Kandinsky's painting marked the start of a new style—**nonobjective art,** *a style that employs color, line, texture, and unrecognizable shapes and forms. These works contain no apparent references to reality.*

Kandinsky went on to do more paintings that rejected subject matter even as a starting point **(Figure 23.11).** His main goal was to convey moods and feelings. This effect could be achieved, he felt, by arranging the elements of art in certain ways. Colors, values, lines, shapes, and textures were selected and carefully arranged on the canvas for a certain effect.

Kandinsky felt that art elements, like musical sounds, could be arranged to communicate emotions and feelings. In fact, Kandinsky believed that a painting should be the "exact duplicate of some inner emotion." He did not believe that art should be an illustration of objects as they appear in nature.

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Gabriele Münter (1877–1962)

In 1911, Kandinsky and several other painters banded together in Munich to form a group known as the *Blaue Reiter* (Blue Rider), a name taken from a painting by Kandinsky. The members of this group differed widely in their artistic styles but were united by a desire to express inner feelings in their paintings. One of the founding members of this group was a former student of Kandinsky's, Gabriele Münter (**moon**-ter). As a mature artist, Münter made use of the intense colors, heavy outlines, and simplified shapes associated with the Fauves to express the kind of inner emotions Kandinsky sought to capture in his nonobjective paintings.

This mature style is seen in her *Schnee und Sonne (Snow and Sun)* **(Figure 23.12),** painted in the same year that the Blue Rider was founded. It shows a solitary figure walking along the snow-covered street of a small village. Despite the bright colors, bitter cold is suggested by the leaden sky and the heavily clothed figure. The painting illustrates the simple, slow-paced life of a small village. In this respect, Münter's painting echoes those of other twentieth-century artists who believed that modern culture had become too complicated, too mechanized, and too detached from real feelings.

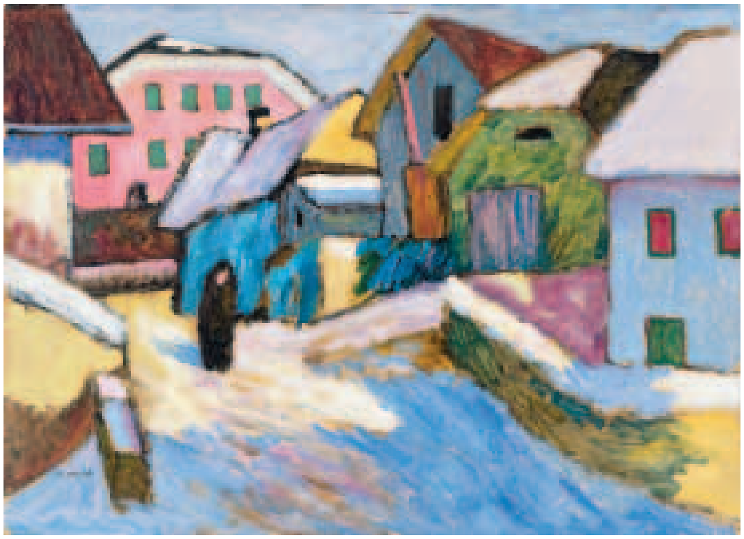
Cubism

German Expressionism, with its concern for expressing moods and feelings, can be traced back to the works of van Gogh and Gauguin. Another twentieth-century art movement can be linked in much the same way to the work of Paul Cézanne in the nineteenth century.

Artists such as Pablo Picasso (**pah**-bloh pee-**kah**-soh) and Georges Braque (zhorzh **brahk**) started with Cézanne's idea that all shapes in nature are based on the sphere, the cone, and the cylinder. They carried this idea further by trying to paint three-dimensional objects as if they were seen from many different angles at the same time. They developed a style of painting, called **Cubism,** *in which artists tried to show all sides of three-dimensional objects on a flat canvas.*

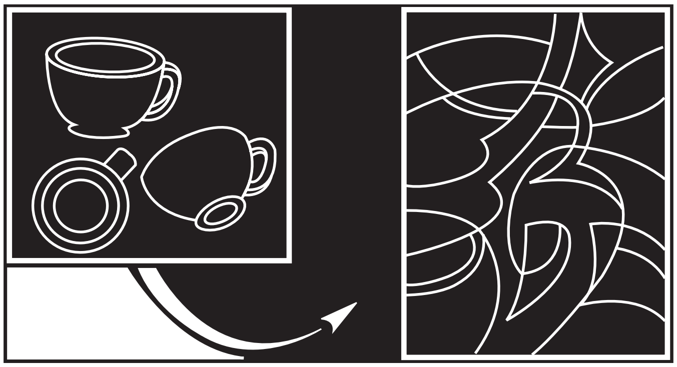
The Cubist Approach

The Cubist approach to painting can be illustrated with the simple sketches provided in **Figure 23.13.** In the first sketch, an ordinary coffee cup has been drawn from several different points of view. After these first sketches have been done, the artist studies them to find the parts of the cup that are most interesting and most characteristic of coffee cups. These parts are then arranged in a composition. Thus, parts from the top, sides, and bottom of the cup are blended together to complete the picture. This illustration is very simple, but it may help you to understand the



■ **FIGURE 23.12** In spite of the bright colors, this work suggests bitter cold weather and a somber mood. **How is the lone figure emphasized?**

Gabriele Münter. *Schnee und Sonne (Snow and Sun).* 1911. Oil on cardboard. 50.8 × 69.8 cm (20 × 27 ½″). The University of Iowa Museum of Art, Iowa City, Iowa. Gift of Owen and Leone Elliott.



■ **FIGURE 23.13** A drawing in the style of Cubism.

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process a Cubist artist used when painting a picture like *The Glass of Absinthe* **(Figure 23.14).**

In this Cubist painting, recognition is hampered because shapes have been broken up and reassembled. This produces a complex arrangement of new shapes that can be confusing to the viewer. It is difficult to identify when one shape is ahead of another, because part of it seems to be in front and part of it behind. This confusion is heightened by the use of lines that end suddenly when you expect them to continue, or continue when you expect them to end. Colors associated with the objects were not used. Instead, the artist chose grays, browns, and other drab colors, which painters before this time had avoided.

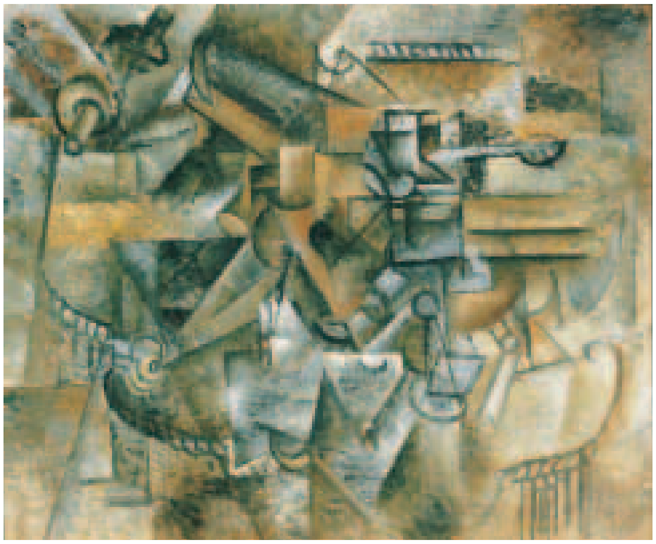
Cubist Collage

Cubists were also interested in making the surfaces of their paintings richer and more exciting by adding a variety of actual textures. Around 1911, Picasso, Braque, and others began to add materials such as newspaper clippings, pieces of wallpaper, and labels to the picture surface. Known as **collage,** this technique *involves adding other materials to the picture surface.* It further blurred the recognizable connection between the painting and any represented object **(Figure 23.15).**

Cubism can be thought of as an intellectual approach to art, rather than a descriptive or an emotional one. Cubist artists *thought* their way through their paintings, trying to show what they knew was there, not what they saw or felt.

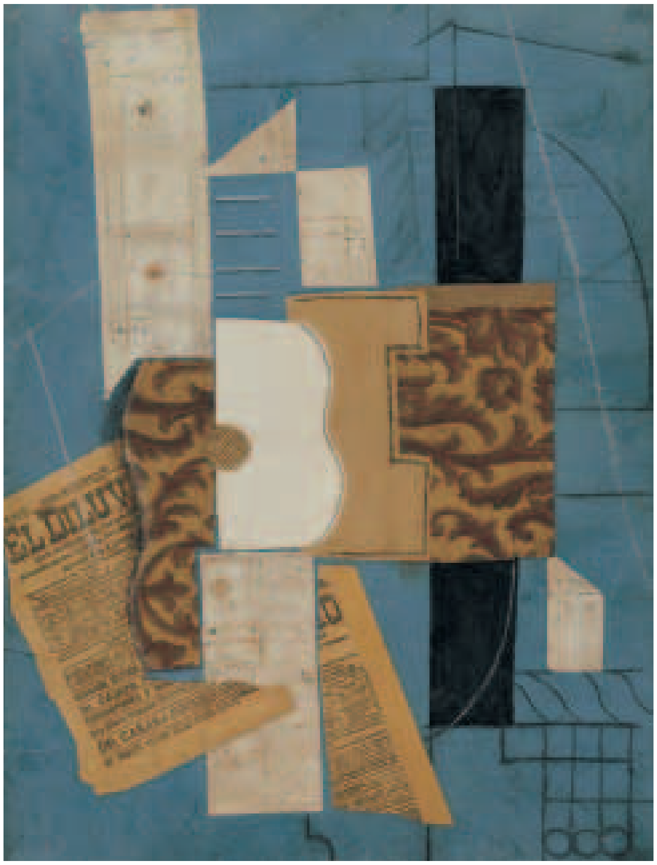
Pablo Picasso (1881–1973)

Pablo Picasso led a long and productive life during which he passed through many different stages. After working in the Cubist style, he returned to paintings of the human figure in which he used a greater range of colors. In 1937, he painted his famous antiwar picture, *Guernica.*



■ **FIGURE 23.14** In this painting, Picasso broke up—and then reassembled—the shapes he chose as his subject. **How are the colors in this work typical of early Cubist paintings? How are harmony and variety demonstrated?**

Pablo Picasso. *The Glass of Absinthe.* 1911. Oil on canvas. 38.4 × 46.4 cm (15⅛ × 18¼″). Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio. Mrs. F. F. Prentiss Fund, 47.36. © 2004 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



■ **FIGURE 23.15** Collage appealed to Cubists as a means of adding variety to the actual textures of their works. **Both this Cubist collage and the earlier Cubist painting in Figure 23.14 are Picasso's works. How do they differ?**

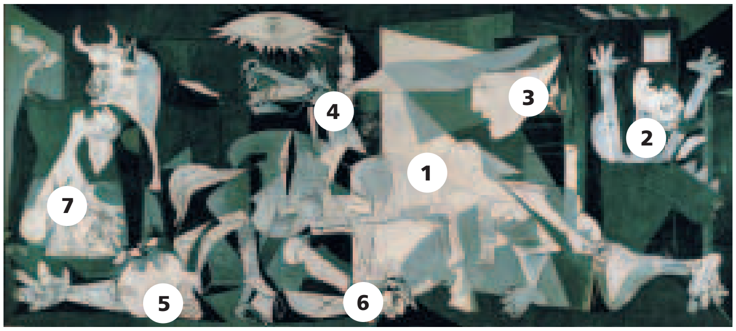
Pablo Picasso. *Guitar. Céret (after March 31,* 1913). Cut and pasted paper, ink, charcoal, and white chalk on blue paper, mounted on board. 66.4 × 49.6 cm (26⅛ × 19½″). The Museum of Modern Art, New York, New York. Nelson A. Rockefeller Bequest. © 2004 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Guernica

FIGURE 23.16

Guernica **(Figure 23.16)** is a large mural (11.5 × 25.7 feet) made for the Pavilion of the Spanish Republic at the Paris International Exposition. The work was inspired by the bombing of the ancient Spanish city of Guernica by German planes during the Spanish Civil War. Because the city had no military importance, the destruction served no other purpose than to test the effectiveness of large-scale bombing. As a result of this "test," the city and most of its inhabitants were destroyed.

Identifying Styles in Art



Picasso combines Expressionism and Cubism here. Like the Expressionists, he exaggerates and distorts forms. At the same time, he overlaps flat shapes in an abstract design, as did the Cubists. Picasso uses bold blacks, whites, and grays instead of color to give the impression of newsprint or newspaper photographs. Adding to the look of newsprint is the stippled effect on the horse.

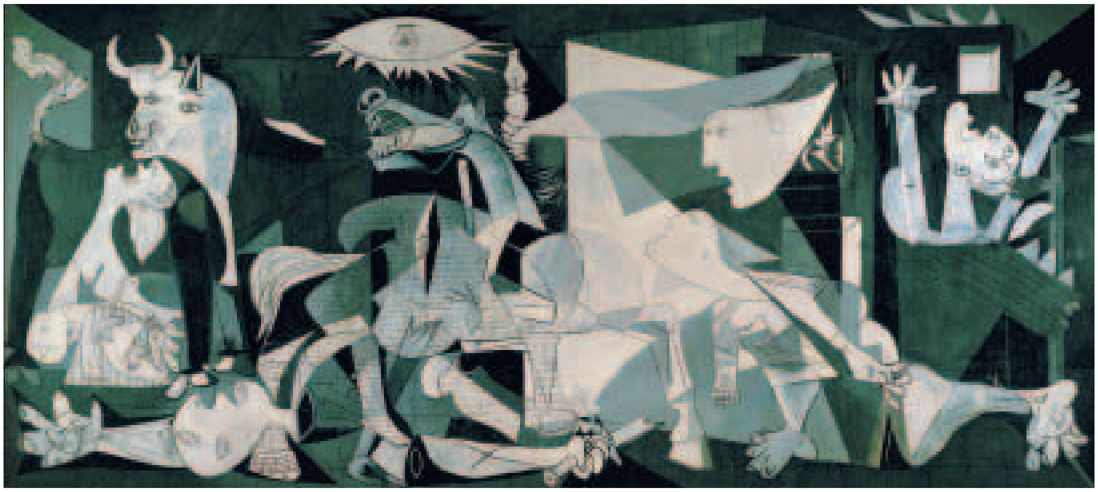


FIGURE 23.16 Pablo Picasso. *Guernica.* 1937. Oil on canvas. Approx. 3.5 × 7.8 m (11′6″ × 25′8″). Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain. © 2004 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

1 The large central triangle, a reminder of the organizational technique used by such Renaissance artists as Botticelli and Raphael, links a series of tragic images.

2 At the far right, a woman crashes through the floor of a burning building.

3 In front of her, another woman dashes forward blindly in panic.

4 A horse with a spear in its back screams in terror.

5 A severed head with staring eyes rests on an outstretched arm, its hand reaching for nothing.

6 Another hand clutches a broken sword.

7 A woman holds a dead child and raises her head skyward to scream out her horror at the planes overhead.

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The painting's powerful images convey the full impact of the event far more effectively than could the words in a newspaper account, or even photographs. The artist makes no effort to show the event itself. Instead, he combines a number of vivid images to form a forceful and moving statement about the horror, the agony, and the waste of modern warfare.

Picasso lived a long and full life; he was 91 years old when he died in 1973. He left behind a tremendous number of paintings, prints, and sculptures—and a profound influence on twentieth-century art.

Georges Braque (1882–1963)

Unlike Picasso, Georges Braque did not go through a series of dramatic style changes during his career. The changes in his painting style were more subtle and evolved gradually over time. Braque always maintained that a painting is a flat surface and should remain a flat surface. Throughout his life, he focused on ways to make that surface more interesting by using colors, lines, shapes, and textures.

From 1907 to 1914, Braque worked closely with Picasso to develop Cubism. When World War I broke out, Braque was called into the army and, in 1915, was seriously wounded. In 1917, following months in recovery, he returned to his painting. From that point on, Braque's work shows a renewed respect for subject matter, more playful curves, and brighter colors. Always interested in texture, he applied his paint, often mixed with sand, in layers to build a rich, heavy surface. In this way, he said, he made his pictures more "touchable."

The Pink Tablecloth

FIGURE 23.17

Braque preferred to paint still lifes **(Figure 23.17)**, but instead of concentrating only on fruits and flowers, he painted more permanent, manufactured objects, such as tables, bottles, mandolins, books, and pipes. He selected objects that people use when relaxing and enjoying pleasant thoughts. These quiet, elegant still lifes did exactly what Braque intended them to do—they put viewers in a gentle, comfortable mood.

Aristide Maillol (1861–1944)

Viewers experience the same kind of gentle, comfortable feeling when they observe the sculptures of Aristide Maillol (ah-ree-**steed** my-**yohl**). Unlike Rodin, Maillol was not interested in dramatic gestures and expressions, or

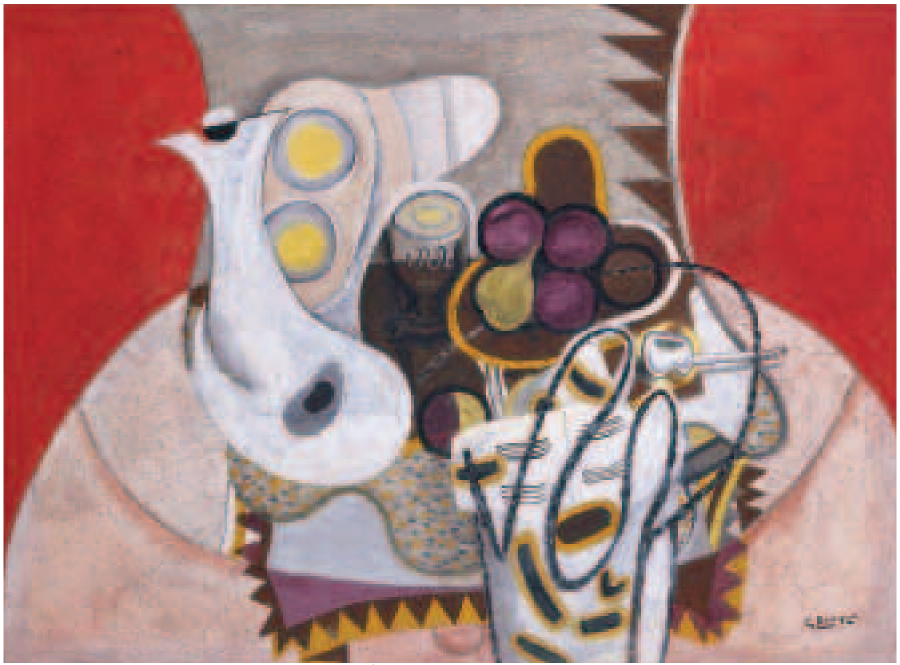

FIGURE 23.17 In Braque's later Cubist paintings, subjects are more easily recognized. He used real and simulated textures in painting those subjects. **How many different kinds of texture can you identify in this painting?**

Georges Braque. *The Pink Tablecloth.* 1933. Oil and sand on canvas. 97.155 × 130.18 cm (38¼ × 51¼″). Chrysler Museum of Art, Norfolk, Virginia. Gift of Walter P. Chrysler, Jr. 71.624. © 2004 Artists Rights Society (ARS), New York/ADAGP, Paris.

in a sculptured surface made up of bumps and hollows. He did not seek to shock or surprise the viewer. He admired the balance, simplicity, and peacefulness of ancient Greek sculptures, and tried to capture these same qualities in his own work.

Maillol began his career as a painter, but, because he did not enjoy great success in that medium, he later turned to tapestry making. Then, when he was 40 years old, an eye ailment prevented him from weaving. Although he must have been discouraged, he refused to abandon his career in art. Instead, he became a sculptor. To his amazement, he discovered that sculpture was his true medium.

The Mediterranean

FIGURE 23.18

Maillol had been a sculptor for only a few months when he created a seated woman entitled *The Mediterranean* **(Figure 23.18).** This work contained all of the main features of his style. The figure is posed in a quiet, restful position without a hint of movement. There is no sign of nervousness or tension, or that she is even aware of what might be going on around her. There is nothing about this woman to suggest that she is a specific individual. Maillol was not attempting a portrait. He was using the woman's figure to represent a particular mood—thoughtful, gentle, and calm.

LOOKING Closely

USE OF THE ELEMENTS AND PRINCIPLES

- **Shape.** From the side, the figure forms a large triangular shape, which gives it a balanced, stable look. Smaller triangles are created by the raised leg and the arm supporting the head.
- **Unity.** The repetition of these triangular shapes is important here because it helps to unify the work in the same way that a certain color used over and over again can unify a painting.

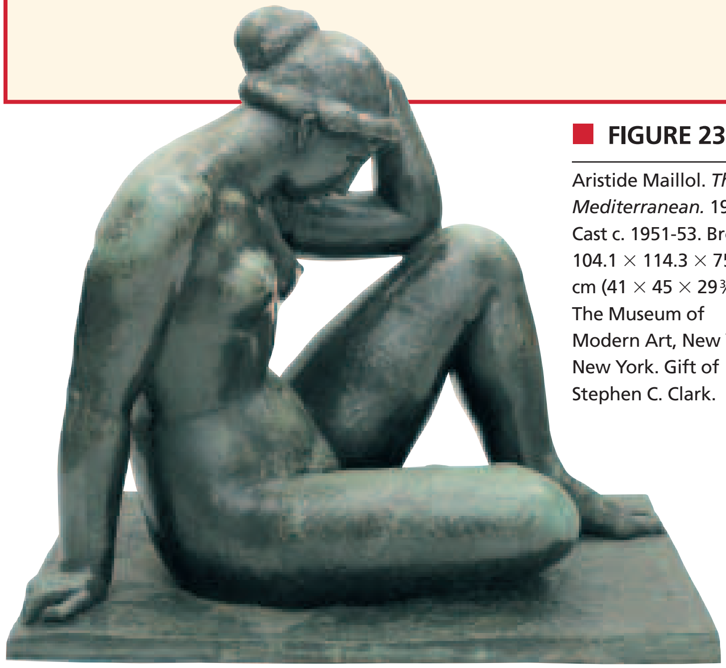

FIGURE 23.18

Aristide Maillol. *The Mediterranean.* 1902-5. Cast c. 1951-53. Bronze. 104.1 × 114.3 × 75.6 cm (41 × 45 × 29¾″). The Museum of Modern Art, New York, New York. Gift of Stephen C. Clark.

LESSON ONE REVIEW

Reviewing Art Facts

1. **Identify** Who was the leader of the Fauves, and what did he feel was the purpose of his art?
2. **Explain** What did the German Expressionists wish to represent in their works? Name a famous woman artist who was associated with the German Expressionists.
3. **Define** What is nonobjective art? Who is usually regarded as its founder?
4. **Recall** How did the discovery of nonobjective art impact future artists?

Sharpening Your Skills

Communicating Emotions Wassily Kandinsky established the style of nonobjective art with his paintings. In his work, he sought to convey feeling and mood through the use of elements arranged in certain ways. Kandinsky felt that a painting should not be an imitation of objects as they exist, but rather a reflection of inner emotion.

Activity Investigate the work of Kandinsky. Choose an emotion that you feel can be visually communicated using the elements. Pick a medium and create your emotion as a painting or visual message. Exhibit the works of the class and try to discover the emotion portrayed in each painting.

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Contributions from Mexico and the United States

Vocabulary

- Ashcan School
- Armory Show

Artists to Meet

- Diego Rivera
- José Clemente Orozco
- David Alfaro Siqueiros
- Frida Kahlo
- John Sloan
- George Bellows

Discover

After completing this lesson, you will be able to:

- Name the Mexican muralists and tell what they chose as subject matter for their art.
- Identify and describe the American art movement responsible for challenging traditional painting techniques and subject matter.
- Discuss the importance of the Armory Show of 1913.

Much of the early twentieth-century art in Mexico and the United States was created in response to a bewildering assortment of events and circumstances. In Mexico, political and social turmoil motivated many artists to create bold and powerful images expressing their reactions.

At the same time, changes in all aspects of life were taking place in the United States at a pace more rapid than in any earlier period. These changes shook artists out of the conservatism that had marked their work at the beginning of the century and helped push them in new directions.

In the early twentieth century, the poor and landless in Mexico tried to free themselves from corrupt landowners. In 1911, this struggle reached a bloody climax with the fall of the dictator, Porfirio Diaz, and the start of the Mexican Revolution. The revolt ended in 1921.

The Muralists in Mexico

The years following this conflict saw the emergence and rise of Mexican mural painting. As their subject matter, muralists chose the political and social problems of the Mexican people; they adorned both the inside and outside walls of buildings with their powerful murals. Buildings in the United States also benefited from their art. (See **Figure 23.1,** page 514.)

The muralists revived an old tradition of creating art on building walls. The mosaics in Byzantine churches, such as those in Italy's San Vitale, were meant to teach the Christian message. Later Giotto, Masaccio, and others used a fresco technique to illustrate stories from the Bible on the interior walls of Italian churches.

Mexican artists used murals to tell a different kind of story. They told of revolutions, native traditions, festivals, and legends.

Painting their huge pictures on the walls of public buildings allowed these artists to take their work directly to the people. They did not want their paintings placed in museums, galleries, or private homes, where only a few people would see and respond to them. Instead, their works were intended to be public property.

Diego Rivera (1886–1957)

One of the most famous of these Mexican mural painters was Diego Rivera (dee-**ay**-goh ree-**vay**-rah). He created the first modern mural painting in Mexico. As a young man, Rivera studied the art of the great Italian fresco artists. This study helped him to realize his own artistic goal: to record in art the gallant struggle of the Mexican peasant.

Liberation of the Peon

FIGURE 23.19

In *Liberation of the Peon* **(Figure 23.19)**, Rivera draws equally on his skills as a painter and as a master storyteller to create one of his finest works. It shows a group of somber revolutionary soldiers cutting the ropes that bind a dead peon, or peasant. A blanket is held ready to cover the peon's naked, whip-scarred body. In the distance, a hacienda burns; this indicates that the landowner responsible for the peon's death has already been punished. Silently and sorrowfully, the soldiers do what they can for their dead comrade. Rivera's story is not difficult to read or to understand—the peon has been "liberated" from a life of oppression and suffering. Like scores of other poor peasants, he has found his liberation in the form of death.

José Clemente Orozco (1883–1949)

Another Mexican muralist, José Clemente Orozco (hoh-**zay** kleh-**men**-tay oh-**rose**-koh), developed a style of painting that earned him the title of the Mexican Goya. It is a style stripped of everything but emotions. Orozco used it to paint pictures that expressed his anger for all forms of tyranny. Even in pictures that at first seem calm and quiet, there is an undeniable undercurrent of power and fury. *Zapatistas* (Figure 1.18, page 21) is such a painting. Here the followers of the revolutionary leader Emiliano Zapata are shown marching to battle. The determined plodding of the grim peons and the rhythm created by their forward-pressing bodies produce a steady undeniable movement across the work.

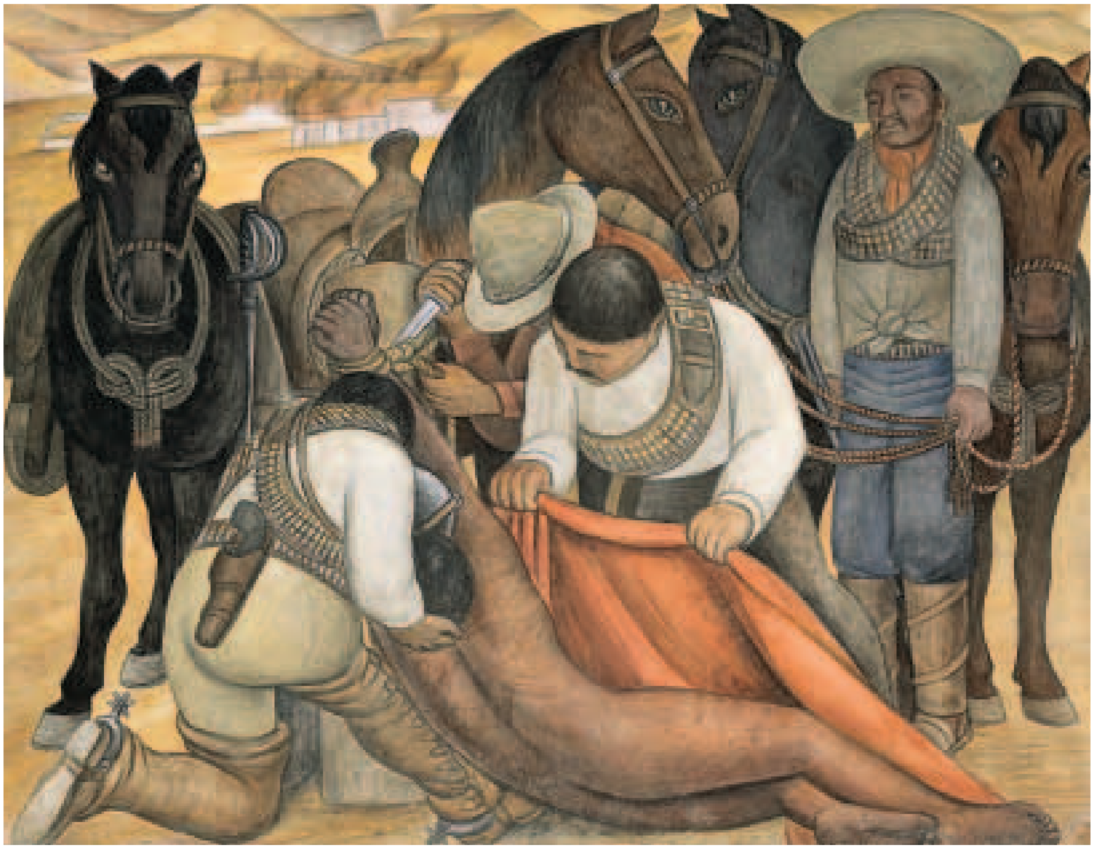
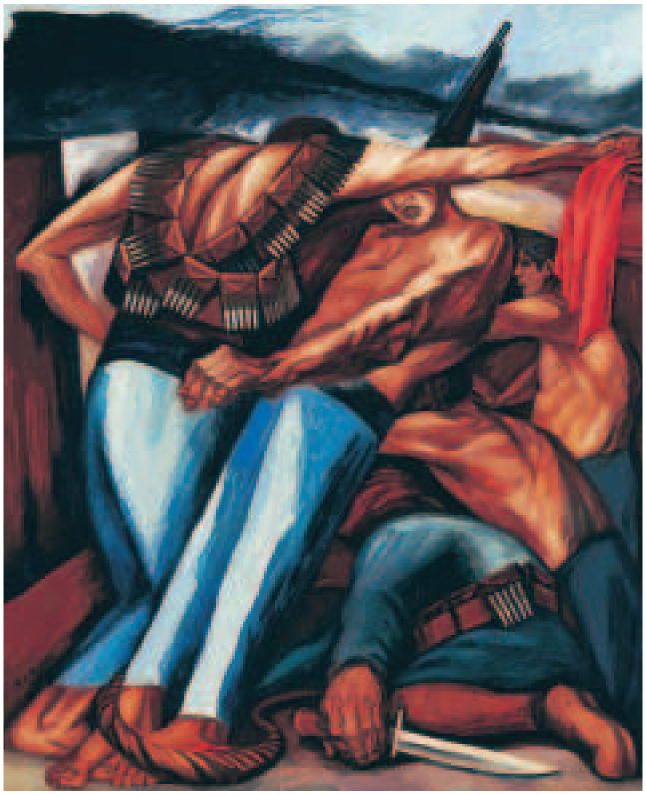


FIGURE 23.19 Compare Rivera's painting to Giotto's *Lamentation* (Figure 15.21, page 345). Notice that the figures in both works have bulk and weight and seem to move in space. In both, the figures act out their story with easily understood gestures and expressions. **Compare the feelings evoked by the two works.**

Diego Rivera. *Liberation of the Peon.* 1931. Fresco. 185.4 × 239.4 cm (73 × 94¼″). Philadelphia Museum of Art, Philadelphia, Pennsylvania. Given by Mr. and Mrs. Herbert Cameron Morris.



■ **FIGURE 23.20** Notice the central shape formed by the combined figures here. **Use your imagination to "listen" to this painting. What sounds do you hear? What emotions do those sounds evoke?**

José Clemente Orozco. *Barricade*. 1931. Oil on canvas. 139.7 × 114.3 cm (55 × 45″). The Museum of Modern Art, New York, New York. Given anonymously. © Estate of José Clemente Orozco/Licensed by VAGA, New York, New York.

Barricade

■ **FIGURE 23.20**

In his painting called *Barricade* **(Figure 23.20)**, Orozco uses slashing diagonal lines and dramatic contrasts of hue and value to show Zapata's soldiers pulling and pushing to erect a makeshift barricade. Lacking materials, they must use their own bodies to complete the barricade. The structure is a powerful symbol of the sacrifices a proud people are willing to make to gain their freedom.

David Alfaro Siqueiros (1896–1974)

Orozco painted his first mural for the National Preparatory School of Mexico City in 1922. Working next to him was another, younger painter who was also doing his first mural: David Alfaro Siqueiros (dah-**veed** al-**far**-oh see-**kayr**-ohs). Along with Rivera and Orozco, he was to become known as a founder of Mexican mural painting.

Siqueiros was just as involved in politics as he was in art. Several times he was sentenced to prison or exiled for his political beliefs. *Echo of a Scream* **(Figure 23.21)** is his nightmarish

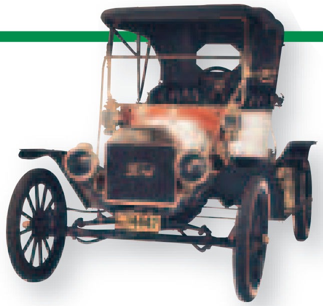
TIME & PLACE CONNECTIONS

c. 1900 1950

Early Twentieth Century

See more Time & Place events on the Time Line, page H11 in your *Art Handbook*

AUTOMOBILES. The Model T built by Henry Ford was priced so the average person could afford one. The assembly-line process cut costs, and more than 15 million autos were purchased between 1908 and 1927.



FLAPPER DRESS. Makeup, short, trimmed hair, and shorter skirts were the fashion in 1920s America. To some, it was a sign of the increased freedoms women were experiencing.

ACTIVITY **Interview.** Work with a partner and create an "on the spot" interview with a person from the 1920s. Ask about the styles of the day. Get opinions about the usefulness of the new Model T Ford.

protest against war. It was done in the year in which Picasso finished his masterpiece on the same theme—*Guernica.* If you compare these two works, you will see how two artists expressed the same antiwar theme in completely different ways.

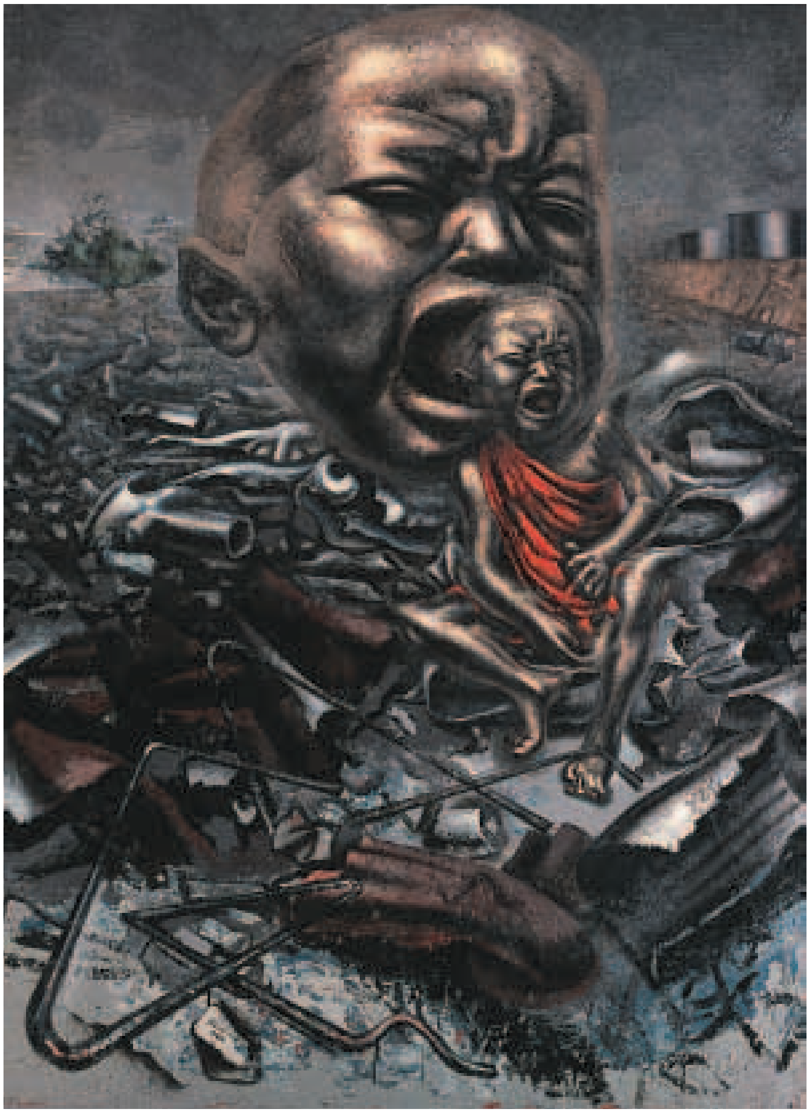
In his painting, Picasso used overlapping flat shapes, a variety of contrasting light and dark values, and an abstract design. Siqueiros used gradations of value to model three-dimensional forms that look as if they are projecting forward in space. This three-dimensional quality makes his work more vivid, like a horrible dream brought into sharp focus.

Siqueiros centers his attention on one of the most innocent and helpless victims of war—a baby. The infant is shown sitting amid the rubble of a shattered city. The second, larger head may be a symbol for all children killed, crippled, orphaned, or made homeless by war. Its magnified scream of terror pierces an unnatural stillness, but this scream is destined to fade without having reached a single ear.

Impact of the Muralists

Clearly, the art of Rivera, Orozco, and Siqueiros reveals a strong preoccupation with suffering and war. These artists, with their strong social and political views, were products of their time. Much of their art was concerned with telling the story of the peons' bitter struggle to overthrow the corrupt landowners. They told this story in bold murals that brought about a revolution in painting. The changes in art were just as intense as the political upheaval that altered the course of events in their country.

All three of these Mexican artists visited and painted murals in the United States, where they had a great impact on many young artists. Some of these American artists even went on to show the same concern for social and political problems in their own works. In the late 1940s and 1950s, the idea of huge wall paintings was so appealing to a number of artists that they abandoned their easels and small canvases to paint on a monumental scale. One of the first of these was Jackson Pollock, whom you will meet later.



■ **FIGURE 23.21** This work communicates Siqueiros's protest against war, focusing on the most innocent victims. **How does his use of color help identify the painting's center of interest?**

David Alfaro Siqueiros. *Echo of a Scream.* 1937. Enamel on wood. 121.9 × 91.4 cm (48 × 36″). The Museum of Modern Art, New York, New York. Gift of Edward M. M. Warburg. © Estate of David Alfaro Siqueiros/Licensed by VAGA, New York, New York.

Frida Kahlo (1907–1954)

As some Mexican artists became involved in political struggle, creating art that protested against social injustices, others used art to express their own personal feelings. One of these was Frida Kahlo (**free**-dah **kah**-loh), Diego Rivera's wife.

Born in Mexico City in 1907, Kahlo rose to prominence as a painter at a time when few women artists were taken seriously. Polio as a child and a bus accident when she was 18 sentenced her to a lifelong struggle with pain. While recovering from her accident, Kahlo turned to painting, even though she was only able to work lying down.

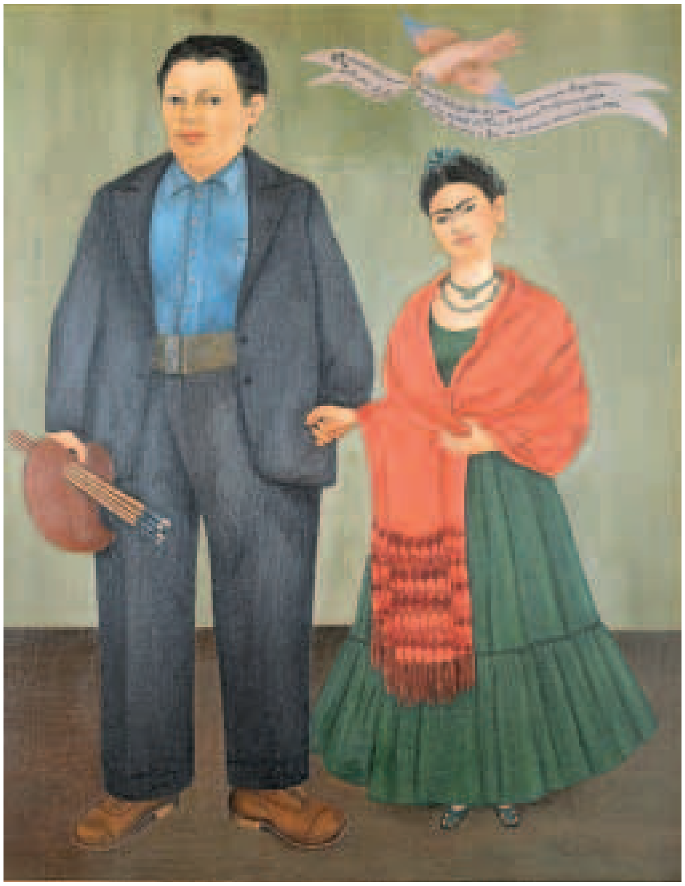


FIGURE 23.22 Kahlo painted this wedding portrait of herself and her new husband, Diego Rivera. Notice that a symbol of their shared profession is included in the work—but Rivera is holding it. **What clues help you identify the work as a wedding portrait? What makes it unusual as a wedding portrait?**

Frida Kahlo. *Frida and Diego Rivera.* 1931. Oil on canvas. 100 × 78.7 cm (39⅜ × 31″). San Francisco Museum of Modern Art, San Francisco, California. Albert M. Bender Collection. Gift of Albert M. Bender.

From the beginning, her paintings provided the opportunity to express her feelings about herself. Sometimes Kahlo showed herself as beautiful and content, but at other times she revealed the physical anguish with which she began and ended each day.

Frida and Diego Rivera

FIGURE 23.22

In 1931, Kahlo painted a wedding portrait **(Figure 23.22)** in which she and her husband stand stiffly, hand in hand, looking out at the viewer rather than at each other. The joy that one expects to find in a wedding portrait is lacking here, and the artist's solemn expression may hint at her uncertainty about her future with her new husband. Although often rewarding, their marriage was marked by bitter quarrels.

American Art

At the beginning of the twentieth century, the United States was a growing industrial nation. It was a land of assembly lines, locomotives, airships, steam shovels, telephones, and buildings that rose ten or more stories above sidewalks jammed with shoppers.

American art at the start of the twentieth century was conservative. Though artists like Homer, Eakins, and Ryder were still working, art as a whole did not reveal much progress or excitement. Many American artists still felt that success required study in Europe. Once there, however, they adopted traditional painting techniques and subject matter rather than seek out new approaches and images.

The Ashcan School

This conservative trend was challenged early in the century by a group of young realistic painters. These artists rebelled against the idealism of the academic approach. Instead, they chose to paint the life they saw around them. Most of these painters had been newspaper cartoonists or magazine illustrators, and that work had opened their eyes to the contemporary world.

These artists had much in common with the Dutch artists of the seventeenth century.

The Americans had the same feeling for the sprawling, bustling city of the twentieth century as the Dutch had for the countryside of their time. For subject matter, the Americans turned to the city's nightlife and its cafés, streets, alleys, and theaters.

Their goal was to record all the city's color, excitement, and glamour. When this group held its first show in New York in 1908, however, they were laughingly called the **Ashcan School,** *a popular name identifying the group of artists who made realistic pictures of the most ordinary features of the contemporary scene.*

John Sloan (1871–1951)

An example of the kind of painting produced by members of this group is John Sloan's *Backyards, Greenwich Village* **(Figure 23.23).** If you examine this picture carefully, you will be impressed by Sloan's skill as he guides you from one important item to the next.

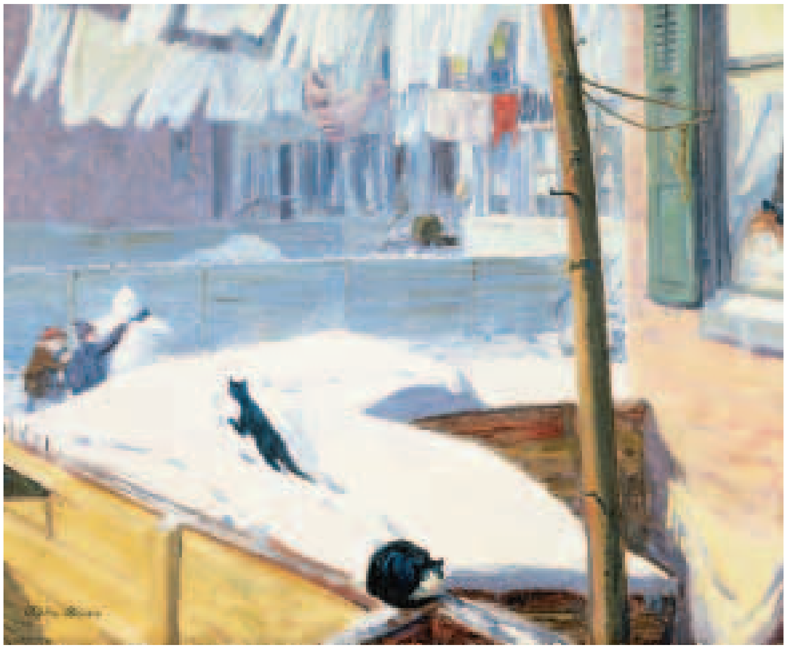
Discovering Movement in Art

Follow numbers 1 through 5 to discover how your eye is guided throughout this work of art.

4 To prevent your eye from roaming off the right side of the picture, Sloan used the lines of the window, shutter, and bricks to take you farther back into the work. Here you discover more buildings, fences, and clothes hanging out to dry.

3 One child uses a small shovel to pat a snowman into shape. The diagonal formed by his arm and the shovel directs your attention to the fence at the right.

2 From there, your gaze moves to the second cat gingerly picking its way through the snow toward the two children.



5 The fence leads you across the painting to the face of a smiling girl peering out of a tenement window. You might have missed this child if Sloan had not carefully organized his picture to lead you to this spot.

FIGURE 23.23 John Sloan. *Backyards, Greenwich Village.* 1914. Oil on canvas. 66 × 81.3 cm (26 × 32″). Collection of Whitney Museum of American Art, New York, New York. Purchase.

1 As your eye sweeps over this picture, it eventually comes to rest on the cat sitting contentedly on the fence at the bottom center.

Sloan's work is not a sad picture. It does not dwell on the unhappy aspects of tenement living. Instead, it is a happy scene painted with sensitivity and affection. It illustrates the gift that children everywhere seem to have—the gift of finding joy and pleasure in almost any situation.

George Bellows (1882–1925)

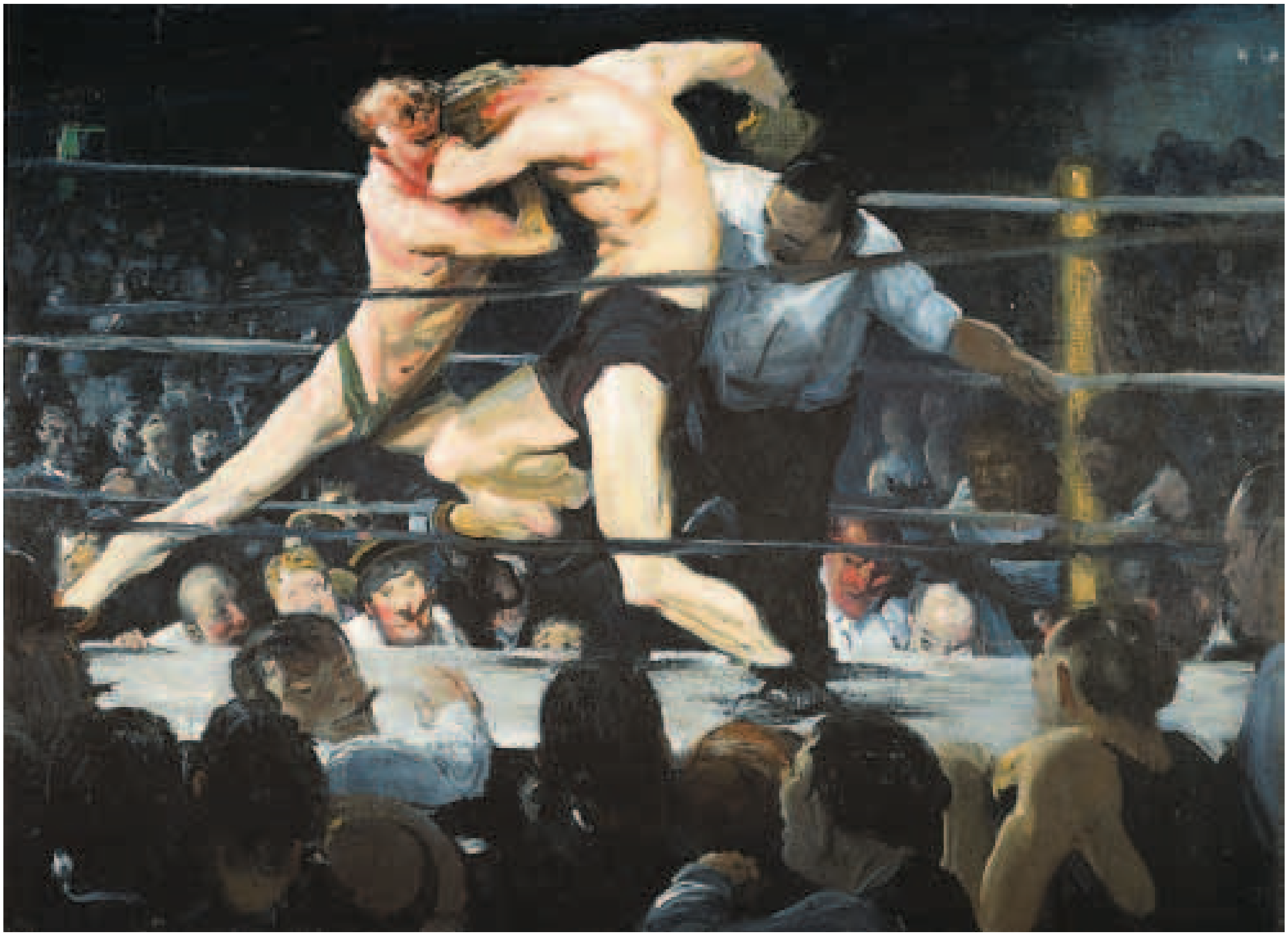
George Bellows, although not a member of the Ashcan School, created paintings that were similar in many ways to those of Sloan and his companions. Realizing that anything could be used as subject matter for art, Bellows concentrated on the subject he loved most: sports.

Bellows left his native Ohio when he was still a young man and spent the rest of his short life in New York. He had a studio across the street from an athletic club, where he could see the boxing matches he loved to paint.

Stag at Sharkey's

■ **FIGURE 23.24**

Applying his paint to the canvas with slashing brushstrokes, Bellows was able to reproduce the violent action of the ring in



■ **FIGURE 23.24** Notice the techniques Bellows used to make the two boxers stand out in this painting. **How do the blurred contours add to the feeling of violent action? Do you think this picture is more successful in capturing the appearance or the excitement of a prizefight?**

George Bellows. *Stag at Sharkey's.* 1909. Oil on canvas. 92 × 122.5 cm ($36^1/_4 \times 48^1/_4$"). The Cleveland Museum of Art, Cleveland, Ohio. Hinman B. Hurlbut Collection.

CONTENTS

works such as *Stag at Sharkey's* **(Figure 23.24).** From the vantage point of a ringside seat, you share the wild excitement of the fight crowd. Illuminated by the lights overhead and silhouetted against the dark background, the two boxers flail away at each other, both willing to accept brutal punishment rather than give ground. Bellows captures this powerful determination and swift action with strong diagonal lines and blurred contours.

The Armory Show of 1913

The Ashcan School played a major role in American art from about 1908 until about 1913. This marked the opening of the famous **Armory Show,** *the first large exhibition of modern art in America.* This exhibit was organized by a group of artists who were aware of the exciting new art being done in Europe. They wanted to introduce the American public to the works of such artists as Cézanne, van Gogh, Gauguin, Matisse, Munch, and Picasso.

The show presented some 1,300 works by 300 artists. Most were Americans, but about 100 were Europeans. The European works caused the greatest excitement and the greatest controversy. For most visitors, it was their first contact with modern European art. Unlike the French public, who had seen modern art evolve slowly, most Americans were caught by surprise. Some tried to understand the new works; others tried to explain them; most either laughed or were enraged. The room where the Cubist paintings were hung was called the "Chamber of Horrors." Furthermore, it was said of Matisse, "It is a long step from Ingres to Matisse, but it is only a short one from Matisse to anger."

The End of an Era

The Armory Show marked the end of one era and the start of another. Many American artists, after seeing the new styles of the Fauves, Expressionists, and Cubists, turned away from traditional academic art to initiate their own daring experiments. Thus, the Armory Show set the stage for the development of modern art in America. In the years that followed, New York replaced Paris as the art capital of the world.

LESSON TWO REVIEW

Reviewing Art Facts

1. **Recall** What event in Mexican history had an effect on the subject of artworks produced after 1911?
2. **Identify** Who were the Mexican muralists? What did these artists choose as the subject matter for their art?
3. **Describe** What story is told in Diego Rivera's *Liberation of the Peon* (Figure 23.19, page 529)?
4. **Explain** What early twentieth-century American art movement challenged traditional painting techniques and subject matter?

Beyond the Classroom

Community Mural The Mexican muralists had strong social and political views that were reflected in their works. American artists took the tradition of the mural and created huge works of art on walls and on canvas.

Activity Investigate available and suitable walls in your community and school. Measure the wall your group selects and create a working surface in the proper scale. Working in small groups, develop a design for your mural that makes a strong visual statement about your community. Present all designs to members of the school and community along with a proposal to implement one of the designs.

CONTENTS

European and American Architecture

Vocabulary

- eclectic style

Artists to Meet

- Alexandre Gustave Eiffel
- Antonio Gaudi
- Julia Morgan
- Louis Sullivan

Discover

After completing this lesson, you will be able to:

- Describe the architectural contributions of Alexandre Gustave Eiffel and Antonio Gaudi.
- Discuss the reasons for the eclectic style of architecture practiced in the United States by architects such as Julia Morgan.
- Explain how American architect Louis Sullivan broke with the past to create a new architectural style.

During the nineteenth century, architects were content to rely on ideas from the past. This practice became widespread, and buildings in Europe and American showed a variety of styles: Greek, Roman, Romanesque, Gothic, and Renaissance. Some architects in the late nineteenth and early twentieth centuries, however, saw the exciting potentials for using new industrial methods and materials. They developed a new style of architecture featuring designs that reflected these new methods and materials.

Alexandre Gustave Eiffel (1832–1923)

Late in the nineteenth century, a French builder and engineer named Alexandre Gustave Eiffel (ahl-ex-**ahn**-der **goo**-stav **eye**-fel) saw the value of iron and steel, which he used to build bridges and industrial plants. He is best known for the 984-foot tower that he built for the Paris Industrial Exposition of 1889.

The Eiffel Tower

FIGURE 23.25

The Eiffel Tower **(Figure 23.25)** is a spire boldly made of exposed ironwork. To build it, Eiffel used open beams made of small angle irons and flat irons. The entire structure was prefabricated. It was riveted together without accident by only 150 workers in just 17 months, an amazing feat at that time. It was made even more amazing by Eiffel's confident claim that his tower was strong enough to stand forever.

At first it appeared unlikely that the tower would stand until the end of the Exposition because it produced such howls of protest from artists, architects, and leading citizens. They felt the tower was a disgrace to their beautiful city and should be removed. Within two decades, though, it became one of the most popular landmarks in Europe. Despite the fact that it had been planned as a temporary monument for the Exposition, the tower still stands—and Eiffel's boast no longer seems quite so absurd.

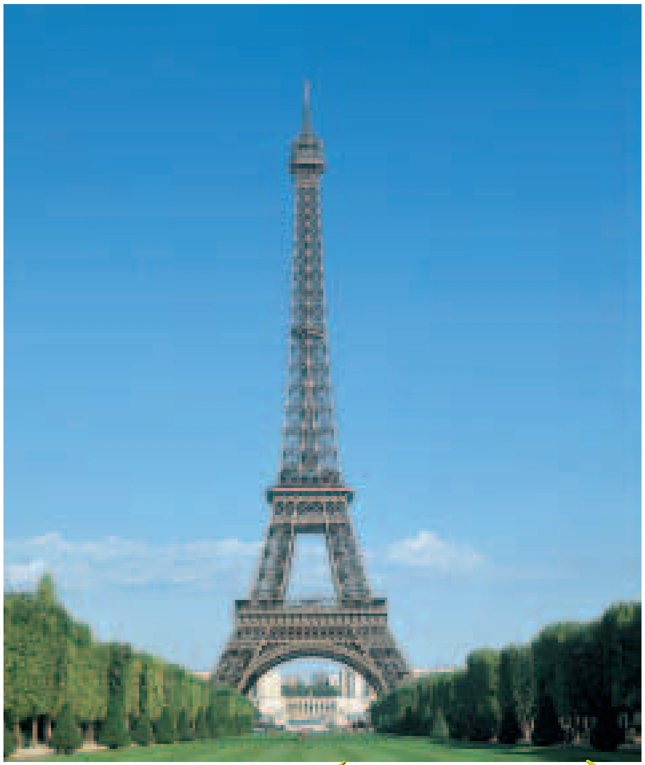
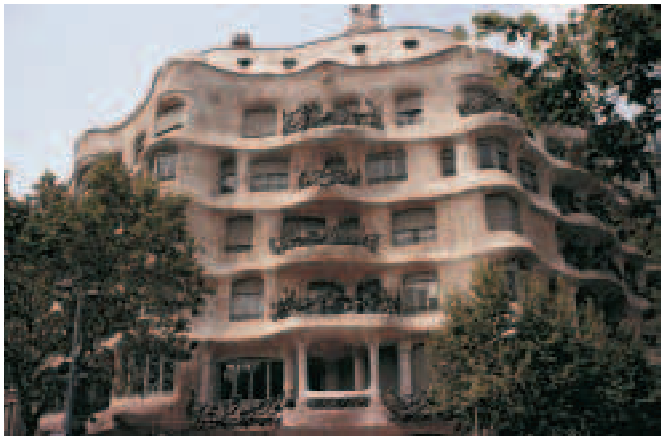


FIGURE 23.25 This tower was built as a temporary monument for the Paris Industrial Exposition of 1889. Today it is considered one of the central symbols of the French capital. **What new materials and techniques did Eiffel use in constructing this tower?**

Gustave Eiffel. Eiffel Tower. Paris, France. 1887–89.

Innovations in Construction

Eiffel's tower was one of a series of engineering feats that demonstrated how new materials and construction techniques could be used in major building projects. The use of cast iron and steel made it possible to erect buildings more quickly and more economically. These building materials also seemed to offer added protection against fire, but a series of disastrous fires in the United States near the end of the century showed that this was not the case. These experiences led to the practice of adding an outer shell of masonry to iron and steel buildings, making them both strong and fire-resistant.



■ **FIGURE 23.26** Today, Gaudi's works are being rediscovered and showered with praise. **To what do you attribute this new interest?**

Antonio Gaudi. Casa Mila. Barcelona, Spain. 1905–07.

Antonio Gaudi (1852–1926)

The work of the Spanish architect Antonio Gaudi (ahn-**toh**-nee-oh **gow**-dee) reflects his belief that an entirely new kind of architecture was possible. Gaudi turned away from current techniques. Inspired by nature and his own vivid imagination, Gaudi turned away from accepted practices. Thus, the roof of a building could resemble a mountain with its ridges and slopes **(Figure 23.26)**. Ceilings could look like the wind- and water-worn walls of caves, and columns could suggest the stout, sturdy legs of elephants.

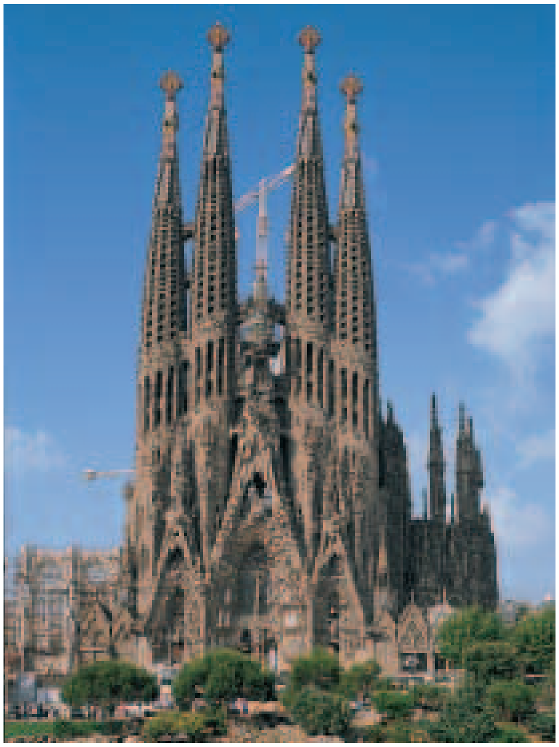
Church of the Sacred Family

■ **FIGURE 23.27**

Gaudi's partially completed Church of the Sacred Family **(Figure 23.27)** rises over Barcelona, as famous a symbol for this city as the Eiffel Tower is for Paris or the Golden Gate Bridge is for San Francisco. Gaudi started work on the huge structure more than 100 years ago, and left it less than half finished at the time of his death. Today the church is an astounding combination of spiraling forms, colorful ceramic decorations, and sculptures of religious figures.

As envisioned by Gaudi, the huge structure was to have façades showing the birth, death, and resurrection of Christ. Towering over them, tall spires were planned to represent the Twelve Apostles, the Four Evangelists, and Mary, the mother of Christ. A final central tower, representing Christ, was to project upward to a height of 500 feet.

In his later years, Gaudi turned his complete attention to work on the church. Unfortunately, no plans were prepared to indicate how he wanted construction to continue if something were to happen to him. Then, on a morning in 1926, Gaudi stepped in front of a speeding trolley. Three days later he died, taking with him the only vision of the completed Church of the Sacred Family.



■ **FIGURE 23.27** An effort to complete this structure continues but Gaudi left no plans to indicate his intentions. **Do you agree with the assertion that Gaudi's architecture is similar to Expressionist painting and sculpture?**

Antonio Gaudi. Church of the Sacred Family. Barcelona, Spain. 1883–1926.

Since Gaudi's death, the church has undergone a checkered history of starts and stops. Critics claim that Gaudi's vision has been distorted over the years, but they cannot suggest any solutions to the problem.

Julia Morgan (1872–1957)

In the United States, a widespread fondness for the architectural styles of the past continued from the late nineteenth into the early twentieth centuries. Many architects planned structures with the public's fondness for the past in mind. Both architects and patrons considered certain styles appropriate for certain types of buildings.

Gothic was considered the appropriate style for churches, Roman for banks, and Classical for museums and libraries. Tudor was the style in which many houses were built. Eighteenth-century French was the style for mansions. A fine example of this **eclectic style,** or *one composed of elements drawn from various sources,* is the estate designed for William Randolph Hearst by Julia Morgan at San Simeon, California **(Figure 23.28).**

Morgan was the first woman to graduate as an architect from the famous Ecole des Beaux Arts in Paris. She ranks as one of America's top architects. Between 1902 and 1952, Morgan designed more than 700 structures. Yet, she is barely known today. She chose not to publicize her work, but preferred instead to have it speak for her.

By 1919, this shy but successful architect was chosen to plan the estate of the flamboyant journalist and congressman William Randolph Hearst. The main structure on this huge estate is the 100-room house, which was started three years later.

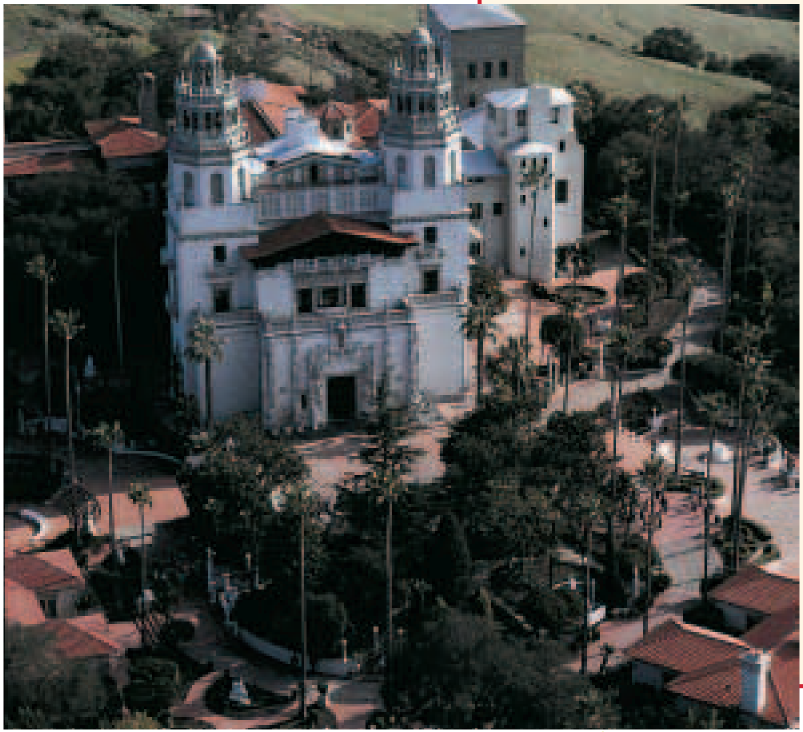
LOOKING Closely

USE OF STYLES IN ARCHITECTURE

The critics had a name for the free use of many styles in the main house of the Hearst estate. They called it the "Spanish, Moorish, Romanesque, Gothic, Renaissance, Hang-the-Expense" style of architecture. Examine the various styles used for the building features below:

- **Façade.** The façade includes two towers that rise to a height of 137 feet. They are replicas of a tower found on a sixteenth-century Moorish cathedral in Ronda, Spain.
- **Towers.** Each tower is topped by a prominent weather vane. These vanes were brought from Venice and date from the seventeenth century.
- **Roof.** The two towers are joined by a teakwood gable roof that came from a Peruvian palace.
- **Doors.** The main doors were taken from a Spanish convent of the sixteenth century. The doors are flanked by Spanish Gothic relief sculptures.

FIGURE 23.28 Julia Morgan. Hearst Castle. San Simeon, California. Begun 1919.



Morgan was known for doing her best to satisfy the needs and desires of her clients. This is certainly evident at San Simeon. Hearst approved Morgan's plans for the towers, but once they were up they did not please him. At great expense, he had them torn down and replaced by the more decorative versions that now stand. When he did not like the placement of a large French Renaissance fireplace in one of the guest houses, it was moved. Later, when he decided that he liked it better in its original position, it was moved back.

Louis Sullivan (1856–1924)

America's pioneering architect of the late nineteenth and early twentieth centuries was Louis Sullivan. Other architects at this time were inspired by the past. Unlike them, Sullivan was busy exploring new approaches. In the early 1890s, he designed the Wainwright Building in St. Louis **(Figure 23.29)**, a structure that owes little, if anything, to earlier styles.

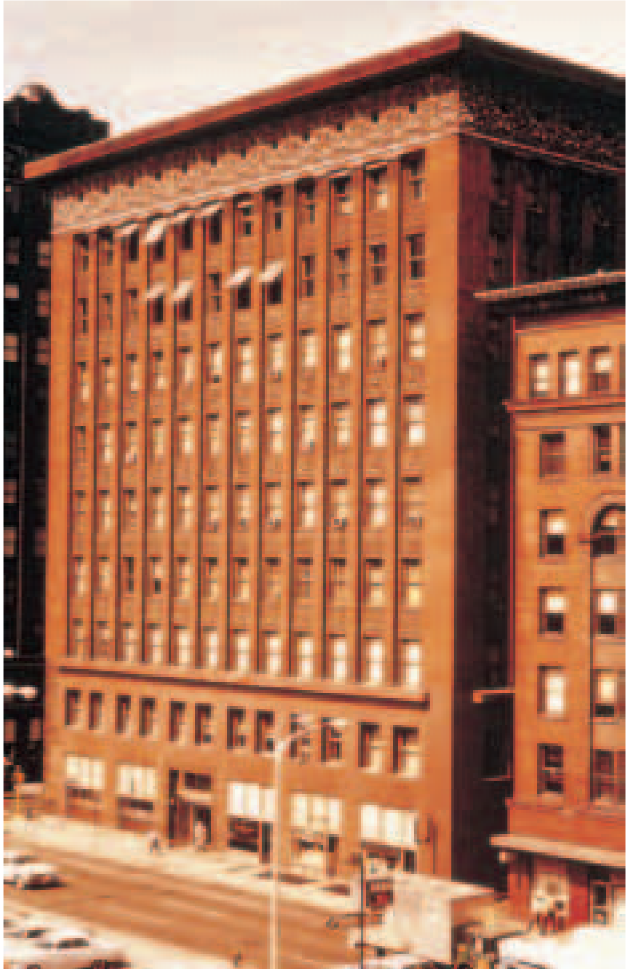


FIGURE 23.29 Vertical steel beams support the walls of this building. **What made this building startling when it was constructed? How does it compare to familiar buildings in your community?**

Louis Sullivan. Wainwright Building. St. Louis, Missouri. 1890–91.

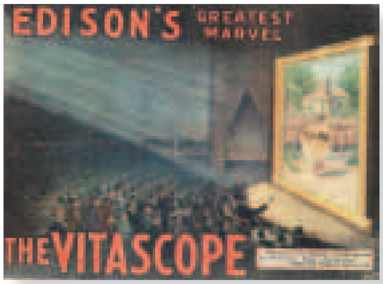
TIME&PLACE CONNECTIONS

c. 1900 1950

Early Twentieth Century

See more Time & Place events on the Time Line, page H11 in your *Art Handbook*

MOTION PICTURES. In 1896, Edison gave the first motion picture presentation in New York City using the vitascope. By 1902, the first motion picture theater was opened in Los Angeles, which later became a center of motion picture production.

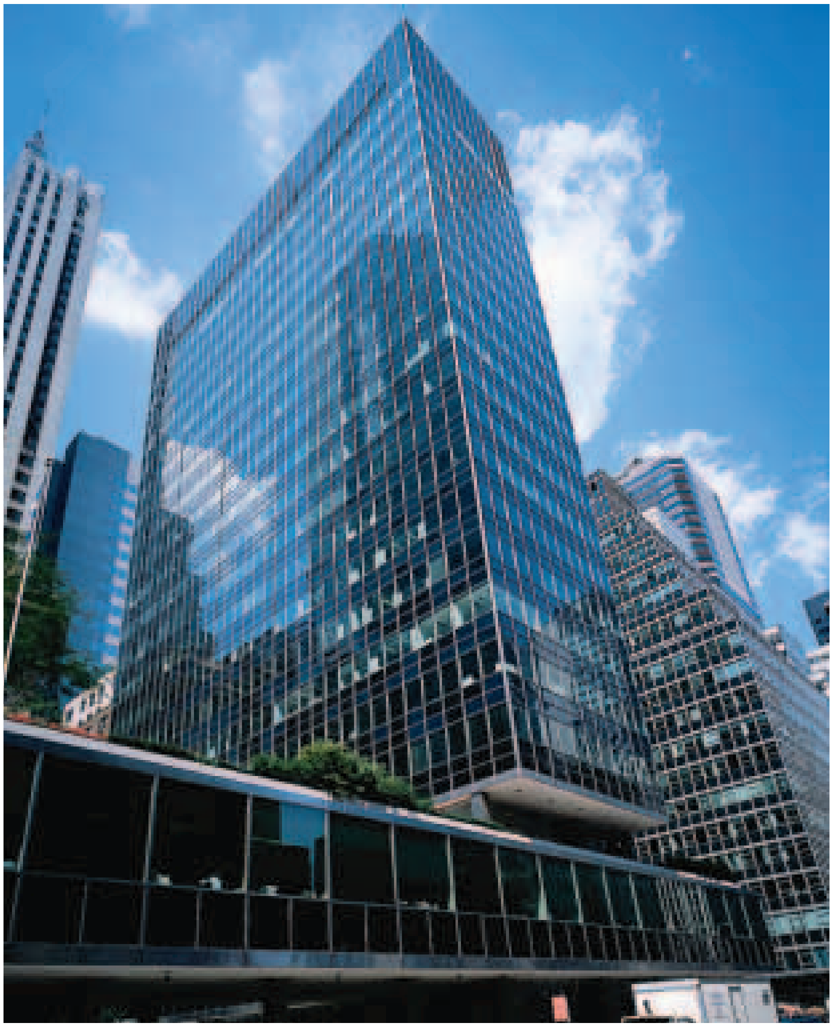


RADIO. A series of inventions in the late 1800s led finally to the first wireless voice transmission in 1920. By 1930, regular commercial broadcasting was established worldwide. President Franklin D. Roosevelt used the new medium to address the nation in weekly fireside chats.

ACTIVITY **Movie Poster Analysis.** What are the strengths and weaknesses of film, video, and radio as modern day tools of communication? How does the movie poster communicate its message? Is the message more visual or verbal?

For its basic support, Sullivan used a large frame, or cage, made of steel beams. This frame was then covered with vertical strips of brick. Windows and decorative panels filled the spaces in between. The cagelike frame can be seen clearly from the outside of the structure. It is evident that this steel frame, and not the brick walls, supports the building.

The simplicity and logic of buildings like Sullivan's were evident to architects who followed. During the twentieth century, buildings made with steel frames covered with glass and concrete were built everywhere, resulting in an International style of architecture. The Lever House in New York City (Figure 23.20) is an excellent example of this style as it matured into the architecture of mid-twentieth century corporate offices.



■ **FIGURE 23.30** Notice the steel framework, walls of glass, and absence of ornamental features. **How is this building different from the Wainwright Building (Figure 23.29)?**

Skidmore, Owings, and Merrill. Lever House. New York City, New York. 1952.

ART Online

Learn more about contemporary architects in Web Links at **art.glencoe.com**.

LESSON THREE REVIEW

Reviewing Art Facts

1. **Explain** Why is the Eiffel Tower regarded as an important engineering feat?
2. **Recall** What two sources provided Spanish architect Antonio Gaudi with the inspiration for his architecture?
3. **Explain** Why is Julia Morgan's work on San Simeon described as eclectic?
4. **Identify** What set Louis Sullivan apart from other architects of the same period?

Beyond the Classroom

Compare Architectural Styles Architecture has experienced less change over time than most art forms. The traditions of the Greeks and Romans, and the Romanesque, Gothic, and Renaissance styles, are still very evident. New building technologies have resulted in a new International style of architecture.

Activity Take a walking tour of a city or an urban area near your school. Make notes on the styles of major buildings that you see. Record the various styles and features that you can identify in each building. Invite a local architect to come to your class to explain new building technologies.

ART Online CONTENTS Visit art.glencoe.com for study tools and review activities.

STUDIO LESSON

Painting in the Cubist Style

Materials

- Pencil and sketch paper
- Sheet of white drawing paper, 12 × 18 inches
- Tempera or acrylic paint
- Brushes, mixing tray, and paint cloth
- Water container

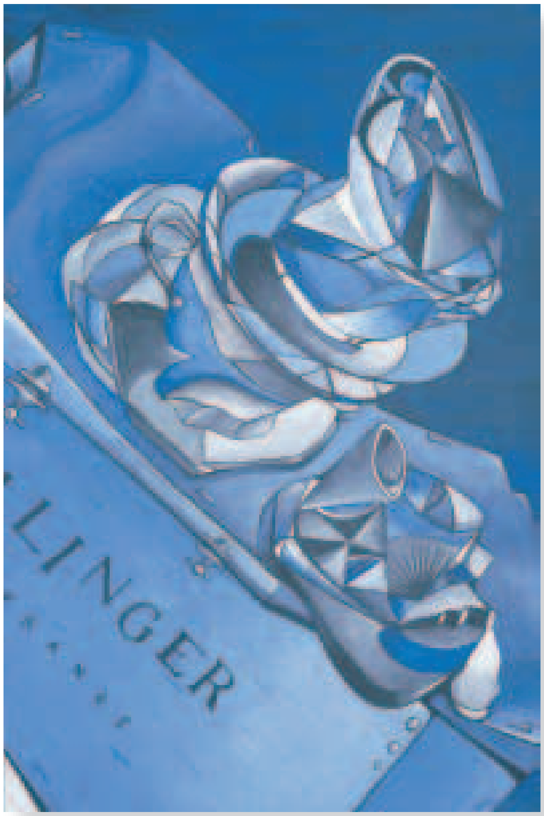


FIGURE 23.32 Student Work

Create a painting in the Cubist style based on a series of realistic drawings of a cup and saucer. This painting will show all sides of the two three-dimensional objects on a two-dimensional surface. Include different parts of the cup and saucer as seen from the top, sides, and bottom. Do not show a complete cup or saucer anywhere.

Inspiration

Look at the Cubist painting in Figures 23.14, 23.15, and 23.17, pages 524–526. Can you identify any of the objects in the paintings? How many hues are used?

Process

1. Complete several realistic pencil sketches of a cup and saucer. Draw these objects from different points of view. Examine your finished drawing carefully and identify the most interesting parts.
2. On the sheet of white drawing paper, create a composition that combines these parts into a visually interesting whole. Make certain to use parts from each of your drawings so that the top, sides, and bottom of the cup and saucer are shown.
3. Paint your composition using no fewer than six values of a single hue. Mix these values by adding white or black to the hue that you have selected. Paint shapes as flat areas of color, or use gradation of value to suggest three-dimensional forms. The contours of shapes should be crisp and smooth.

Examining Your Work

Describe Does your painting include sections of a cup and saucer seen from different points of view? Point out and name these sections. Did you show a complete cup or saucer anywhere in your composition?

Analyze Did you use six or more light and dark values mixed from a single hue when painting your picture?

Interpret Can other students identify the cup and saucer elements in your picture? Do they recognize that your painting is an attempt to show all sides of these three-dimensional objects on a two-dimensional surface?

Judge What aesthetic quality would you want others to rely on when judging your painting? Using that aesthetic quality, do you think your painting is successful?

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A Style All His Own

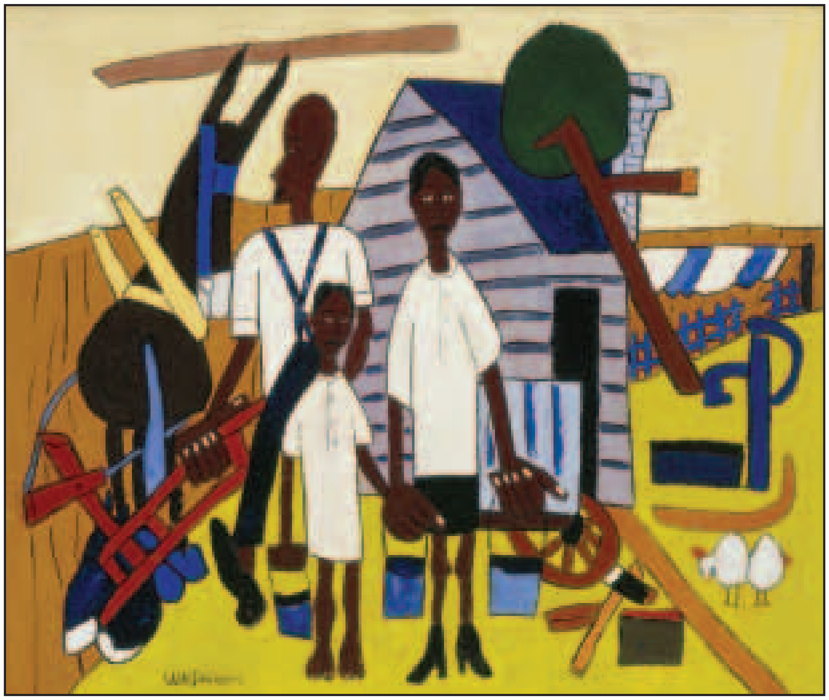
William H. Johnson's journey as an artist was long but rewarding.

African American artist William H. Johnson (1901–1970) traveled a long, difficult road to reach success as a painter. Born in Florence, South Carolina, Johnson was interested in art at an early age. He eventually moved to New York City and then to Europe to learn his craft as a painter. Through the 1930s, Johnson painted in a style known as Expressionism. His pictures used curvy lines to distort the image. This work was not well received in Europe, so he returned to the United States, where success also escaped him.

Later Johnson returned to Europe where he developed a new style of painting that he called "primitive." These works used brighter colors, appearing flatter and less three-dimensional than his previous paintings. Johnson may have been influenced by folk art, especially the colorful quilts created by African American women.

After moving to New York and then briefly to South Carolina, Johnson chose this style to illustrate the history and culture of African Americans. Many of his pictures depict Southern life. *Jalopy*, for example, shows a sharecropper's feet sticking out from his stalled jalopy while a huge sun sinks and his wife scrapes together a meal by the side of the road.

Despite the excellence of his work, Johnson did not receive much public acclaim. Recognition finally arrived, however, just before his death. In 1966 the Smithsonian Institution in Washington, D.C., decided to house Johnson's entire life's work.


ART RESOURCE

William H. Johnson. *Early Morning Work.* ca. 1940.

TIME to Connect

William Johnson termed his art "primitive." Critics have also used this term to describe works by the French painter Henri Rousseau. Using your school's media center, research the definition of primitive art, as well as naïve art and folk art.

- **Do you think Johnson's paintings of African American life fit the definition of primitive art? Explain why or why not.**
- **Find examples of primitive, naïve, and folk art. Describe an example of one of these types of art. Explain why you think the artwork meets the definition of one of these three categories.**

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CHAPTER 23 REVIEW

Reviewing the Facts

Lesson One

1. Was Matisse more interested in literal qualities or design qualities in his paintings?
2. Name the artist associated with the Fauves whose works were a condemnation of the world's suffering.
3. The artists of what German movement were interested in representing deep emotional feelings in their work?

Lesson Two

4. What kinds of stories did the Mexican artists tell with their murals?
5. What subjects did the artists from the Ashcan School paint?
6. What event in what year introduced the American public to the works of the modern European artists?

Lesson Three

7. Name the famous American architect who designed the main structure of the Hearst estate at San Simeon in California.
8. Describe the construction of the Wainwright Building by American architect Louis Sullivan and tell what style of architecture it inspired.

Thinking Critically

1. **ANALYZE.** Look again at Georges Rouault's painting *The Old King* (Figure 23.4, page 518). Describe the quality of the lines in the painting. Then look through your textbook and identify an artist whose lines differ from Rouault's. Describe the quality of that artist's lines.
2. **COMPARE AND CONTRAST.** Refer to Maillol's sculpture *The Mediterranean* (Figure 23.18, page 527) and the Greek sculpture *Seated Boxer* (Figure 8.23, page 185). Compare the two sculptures. Consider the literal, design, and expressive qualities of both sculptures.

YOUR DIGITAL PORTFOLIO

Perfect your watercolor technique in a painting to keep in your portfolio. First choose a subject that you feel will lend itself to watercolor paper, paint washes of watercolor for the background. Then, using colored pencils, add details of the subject. Concentrate on areas of fine detail while leaving other areas with less. Critique your work using the steps of art criticism.

Standardized Test Practice

Reading & Writing

Read the paragraph below, and then answer the question.

Today, the Eiffel Tower (Figure 23.25) symbolizes France. Each year, millions of visitors flock to glimpse the graceful structure looming above the city of Paris. This was not always the case. Shortly after construction began, a letter protesting its completion was sent to a major French newspaper. The letter carried the signature of some of Paris's leading citizens. Among the protestors were novelists Guy de Maupassant and Alexandre Dumas, designer Charles Garnier, and composer Charles Gounod. Another critic of the tower, surprisingly, was Eiffel himself. The designer wrote: "France is the only country in the world with a 300-meter flagpole."

The paragraph supports all of the following observations EXCEPT that:

Ⓐ the written word can shape the beliefs of a nation and the world.

Ⓑ perspectives toward art tend to change.

Ⓒ art that people condemn today might be celebrated by future generations.

Ⓓ artists can sometimes be their own worst critics.

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CHAPTER 24

MODERN ART MOVEMENTS TO THE PRESENT

Have you ever been to a modern art museum? Did the artworks look similar to one another? Have you ever heard of or seen the works of Salvador Dalí or Frank Lloyd Wright? *Diversity* is the word that best describes the art of the modern era. Today's artists make even greater use of new techniques and materials to express their ideas, beliefs, and feelings. Art movements of the past have given way to an astonishing array of individual art styles.

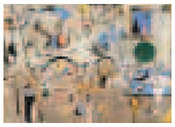
FOCUS ON READING

Read to Find Out As you read this chapter, find out about North American and European art after World War II. Learn about Surrealism, Regionalism, and Abstract Impressionism. Read further to find out about new forms of sculpture, architecture, painting, and digital art forms.

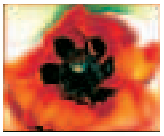
Focus Activity Look at the work in Figure 24.1. Divide a piece of paper into two parts. In part one, record your contemporary perspective of the work. In the other part, record how you think a Renaissance artist or a nineteenth-century artist might react to this work. What would you say to the earlier artist to defend the painting? Does the style represented by this work look like any style you have studied in earlier chapters? Examine and respond to each of the artworks in this chapter.

Using the Time Line The Time Line introduces you to some of the events of the modern era and the many diverse artworks that you will study in this chapter. How do you think Michelangelo or Cézanne would respond to these works?

1914–18
World War I

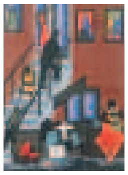


1924–25
Joan Miró's painting *Carnival of Harlequin*
(credit, p. 547)



1932
Georgia O'Keeffe draws inspiration from nature
(credit, p. 551)

1939–1945
World War II



1942
Jacob Lawrence portrays the struggles of African Americans
(Detail. Credit, p. 551)

1900 **1920** **1930** **1940**

1915–22
Dada Movement

c. 1920
Surrealism

c. 1930
Regionalism

c. 1945
Abstract Expressionism

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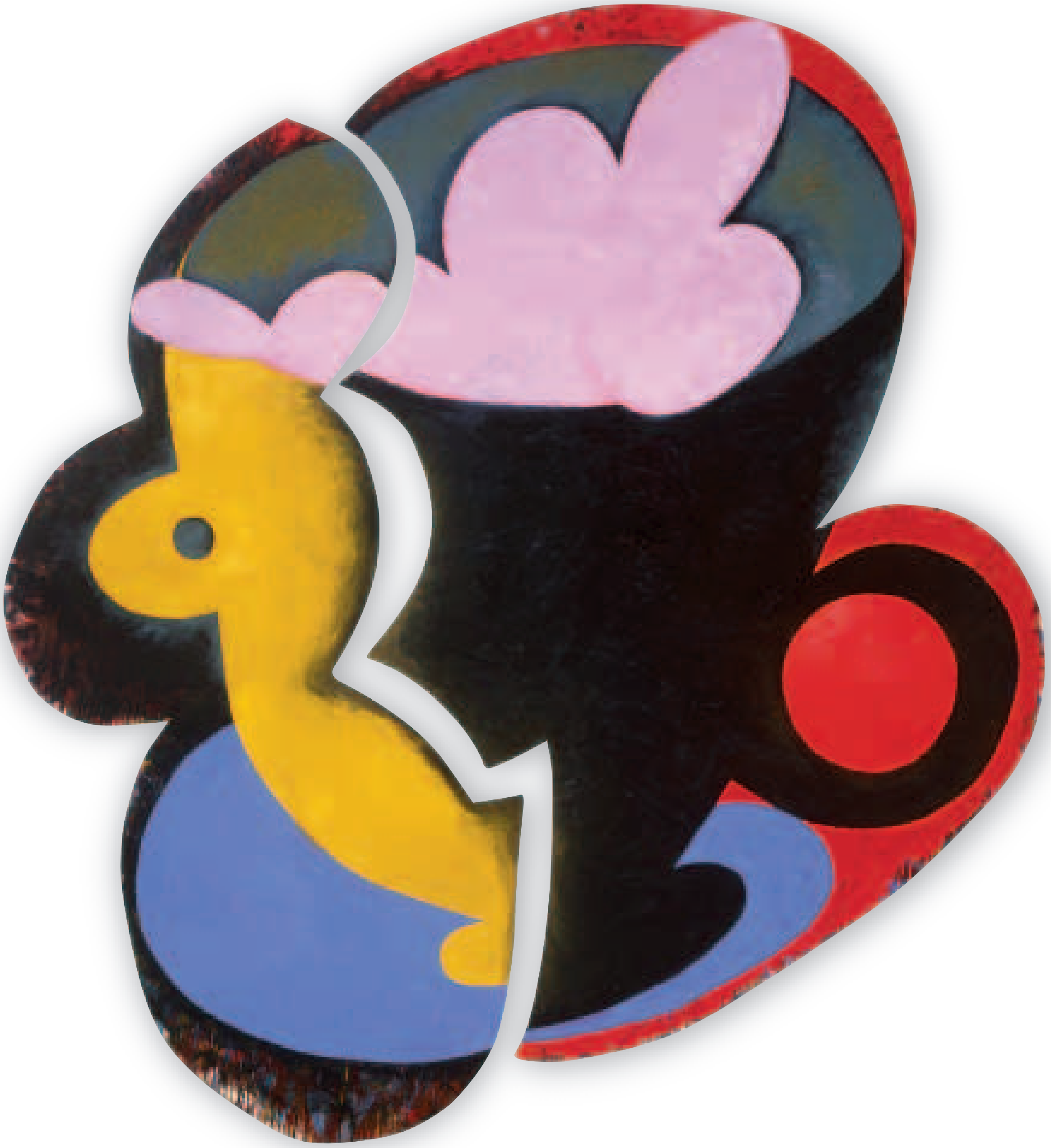
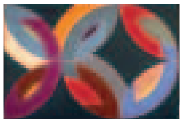


FIGURE 24.1 Elizabeth Murray. *Just in Time.* 1981. Oil on canvas. 269 × 500 cm (106 × 97″). Philadelphia Museum of Art. Purchased with the Edward and Althea Budd Fund, the Adele Haas Turner and Beatrice Pastorius Turner Memorial Fund.

1958
Louise Nevelson creates *Sky Cathedral*
(credit p. 564)



1968
Frank Stella paints *Lac Laronge IV* in the new Hard-Edge style
(credit p. 556)

1978
Allan Houser's sculptures are inspired by his Native American heritage
(Detail. Credit p. 565)

1981
Elizabeth Murray paints *Just in Time*

1950 **1960** **1970** **1980** **2000**

c. 1950s
Pop Art

c. 1960s
Op Art

c. 1970s
Photo-Realism

c. 1980s
Post Modernism

1990
Digital Art

TIME & PLACE CONNECTIONS

Refer to the Time Line on page H11 in your *Art Handbook* for more about this period.

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LESSON ONE

Revolutions in European and American Art

Vocabulary

- Dada
- Surrealism
- Regionalism
- Abstract Expressionism
- Pop art
- Op art
- Hard-Edge
- Photo-Realism

Artists to Meet

- Marcel Duchamp
- Joan Miró
- Salvador Dalí
- Paul Klee
- Grant Wood
- Edward Hopper
- Stuart Davis
- Georgia O'Keeffe
- Jacob Lawrence
- Willem de Kooning
- Jackson Pollock
- Helen Frankenthaler
- Robert Motherwell
- Frank Stella
- Alfred Leslie
- Audrey Flack
- Andrew Wyeth
- Emily Carr
- David Hockney
- Elizabeth Murray
- Judy Pfaff

Discover

After completing this lesson, you will be able to:

- Explain what is meant by Dada, Surrealism, and fantasy in art.
- Define Regionalism and point out the features that made it a uniquely American art style.
- Identify the most important characteristics of Pop art, Op art, Hard-Edge painting, and Photo-Realism.

The years following World War I in Europe were marked by revolution and inflation, anxiety and unrest. Many people realized that the "war to end all wars" was not going to bring about peace and prosperity for long. It was a time of disillusionment, and this was apparent in much of the art that was produced.

Painting in Europe: Dada, Surrealism, and Fantasy

One group of artists expressed their disillusionment through their art. Known as **Dada,** *the movement ridiculed contemporary culture and traditional art forms.* The movement is said to have received its name when one of its members opened a dictionary at random and stuck a pin into the word *dada.* The word, which sounded like baby talk, made no sense at all. Because the members of the movement believed that European culture had lost all meaning and purpose, this word seemed appropriate.

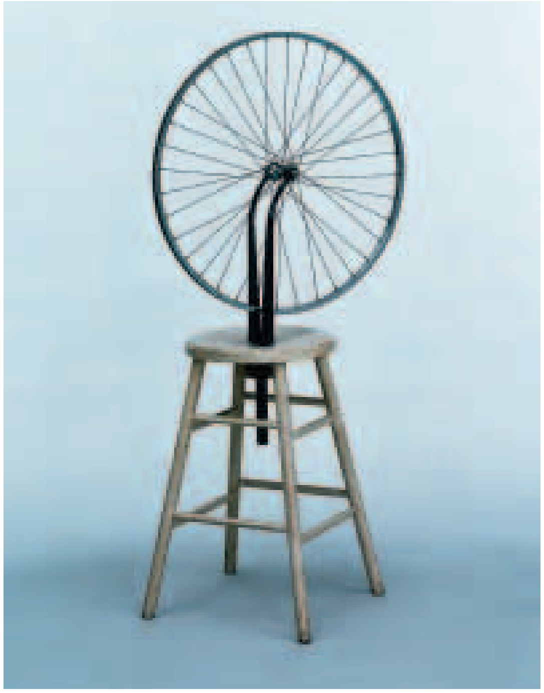

FIGURE 24.2 This is the first kinetic, or moving, sculpture in the history of Western art.

Marcel Duchamp. *Bicycle Wheel. New York* (1951. Third version, after lost original of 1913). Assemblage, metal wheel, 63.8 cm (25½″) diameter, painted wood stool, 60.2 cm (23¾″) high; overall 128.3 cm (50½″) high. Collection, The Museum of Modern Art, New York. The Sidney and Harriet Janis Collection. © 2004 Artists Rights Society (ARS), New York / ADAGP, Paris / Succession Marcel Duchamp.

Marcel Duchamp

(1887–1968)

Dada artists such as Marcel Duchamp (mahr-**sell** doo-**shahn**) exhibited the most ordinary and absurd objects as works of art. These objects included a bottle rack and a bicycle wheel mounted on a stool **(Figure 24.2).** Perhaps no work sums up the Dada point of view as well as Duchamp's photograph of Leonardo da Vinci's *Mona Lisa*—with a carefully drawn mustache. With works like this, the Dada artists sought to ridicule the art of the past.

The Dada movement ended in 1922. It set the stage, however, for later artists who were attracted to the idea of creating art that was whimsical, humorous, and fantastic.

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Joan Miró (1893–1983)

Joan Miró (zhoo-**an** mee-**roh**) was a forgetful, modest little man who looked as if he should be working in a bank rather than in a painting studio. In 1925, Miró startled the Paris art world with a painting called *Carnival of Harlequin* **(Figure 24.3).** This work helped make the Spanish artist a major figure in twentieth-century art. The painting was among the first to introduce a new style of art called **Surrealism,** *in which dreams, fantasy, and the subconscious served as inspiration for artists.*

The Surrealists were a group of artists who rejected control, composition, and logic. They chose to paint the world of dreams and the subconscious. The world of dreams had been explored before by Hieronymus Bosch, Francisco Goya, and others. In even the most fantastic of their works, however, the subjects could be recognized. This is not true of Miró's paintings.

Miró experienced many hardships in his life, and these led to the visions that inspired paintings like *Carnival of Harlequin.* When he arrived in Paris in 1919, poverty forced him to live on one meal a week, chewing gum to deaden his appetite and eating dried figs for energy. Then, when he began painting, forms came to him as if seen in a vision. Sometimes an accidental brush mark suggested the beginnings of a picture. This period of unconscious experiment was carefully limited. Then Miró worked on each detail in the painting. The result of this effort was a carefully controlled design.

Salvador Dalí (1904–1989)

Miró's countryman Salvador Dalí (**dah**-lee) joined the Surrealist movement late and used his skills as a master showman to become its most famous member. In *The Persistence of Memory* **(Figure 24.4),** he created an eerie world in which death and decay are symbolized by a dead tree and a strange sea monster decomposing on a deserted beach. Ants swarm over a watch in an unsuccessful attempt to eat it.

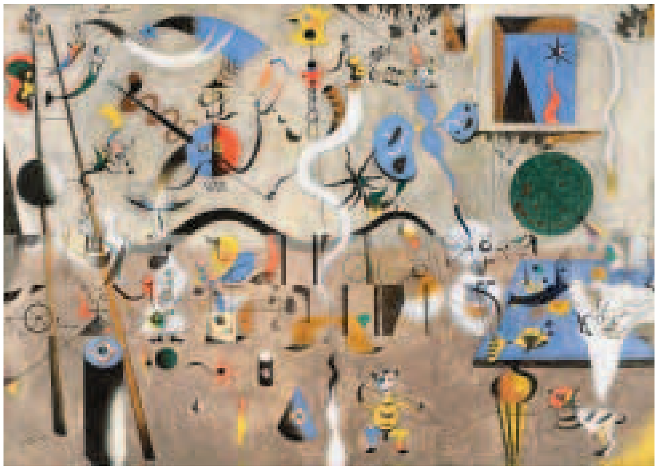


FIGURE 24.3 This was among the first works to be called Surrealist. **Identify specific Surrealistic characteristics in the painting.**

Joan Miró. *Carnival of Harlequin.* 1924–25. Oil on canvas. Approx. 66 × 92.7 cm (26 × 36⅝″). Albright-Knox Art Gallery, Buffalo, New York. Room of Contemporary Art Fund, 1940. © 2004 Artists Rights Society (ARS), New York / ADAGP, Paris.

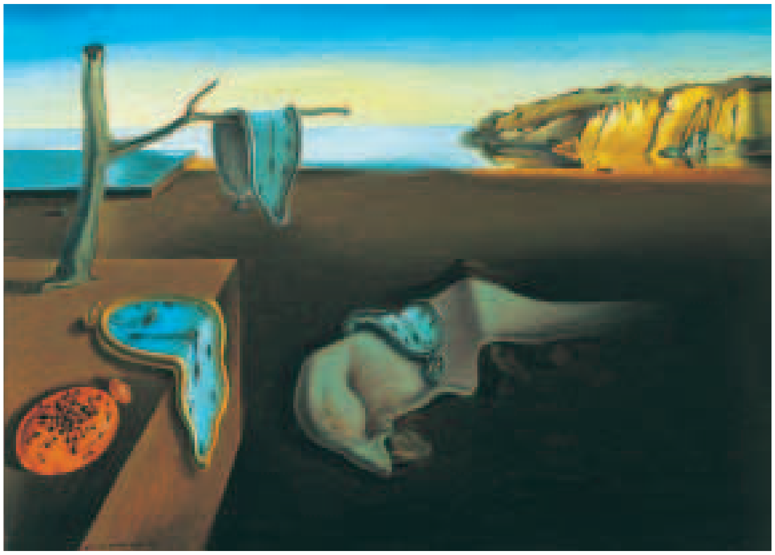


FIGURE 24.4 Slightly larger than a standard sheet of typing paper, Dali's painting manages to look larger than life. **Can you find the artist's self-portrait in this picture?**

Salvador Dalí. *The Persistence of Memory. (Persistance de la memoire).* 1931. Oil on canvas. Approx. 24 × 33 cm (9½ × 13″). The Museum of Modern Art, New York, New York. Given anonymously. © 2004 Salvador Dali, Gala-Salvador Dali Foundation / Artists Rights Society (ARS), New York.

Dalí's Use of Symbolism

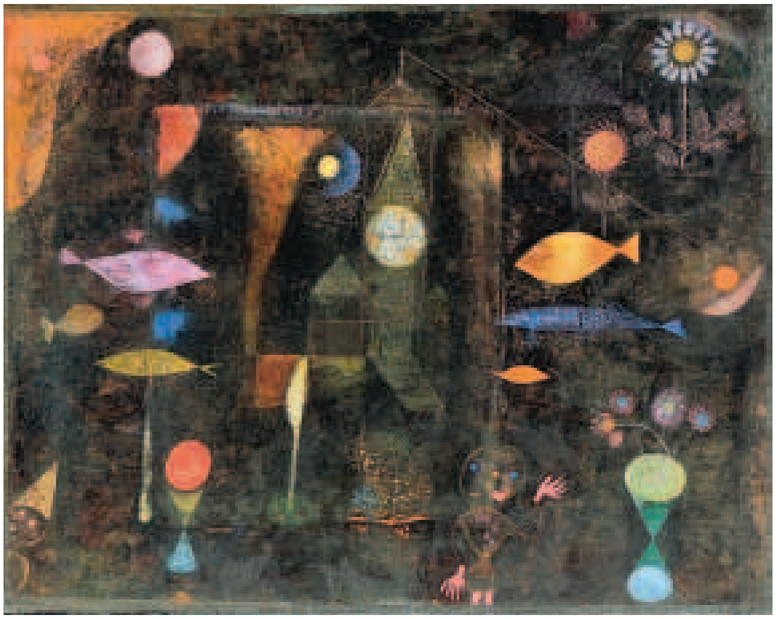
The meaning of this unusual picture seems clear: In time, everything will die and decay except time itself. Time alone is indestructible. The limp watches indicate that someone has the power to twist time as he or she sees fit. That person is the artist who painted them in this way. Dalí tells you that the artist alone, through his or her works, is able to conquer time and achieve immortality.

The meanings in Dalí's other works are not always as clear. In some, the symbolism is lost to everyone but the artist. Furthermore, his images are frequently so bizarre and grotesque that some people have called them the products of a madman. Dalí, enjoying the controversy caused by his works and his unusual behavior, responded by saying, "The difference between a madman and myself is that I am not mad."

Paul Klee (1879–1940)

Although the Swiss painter Paul Klee **(clay)** was never a Surrealist, fantasy was an important part of his painting. Working on scraps of burlap, paper, glass, and linen, he produced almost 9,000 paintings and drawings based on his own imagination and wit.

Klee was fascinated by a world that he said was filled with wonders; he spent hours studying shells, coral, butterfly wings, stained glass, and mosaics. His reactions to the world resulted in pictures that freed viewers from traditional ways of looking at things or caused them to smile with delight and amusement.



■ **FIGURE 24.5** The son of a music teacher, Klee found it difficult to choose between a career as a violinist or painter. **What procedure did Klee follow when painting a picture like this?**

Paul Klee. *Fish Magic.* 1925. Oil on canvas, mounted on board. 77.5 × 97.8 cm (30⅜ × 38½"). Philadelphia Museum of Art, Philadelphia, Pennsylvania. The Louise and Walter Arensberg Collection. © 2004 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.

Fish Magic

■ **FIGURE 24.5**

In 1902, while in Italy, Klee visited the aquarium in Naples. For hours he stood with his nose almost pressed against the glass, watching the fish in the huge tanks dart, turn, and glide gracefully by. He was bewitched by the colorful fish, the flora that swayed gently in the current, and the bubbles that drifted lazily upward. Later, inspired by what he saw in the aquarium, Klee took his brush and slowly began to make lines and shapes on a canvas. He had no definite idea in mind, but as he worked, forms slowly began to take shape. He painted many pictures this way, each showing a marvelous dream world suggested by what he had seen in the aquarium. One of those pictures was named *Fish Magic* **(Figure 24.5).**

Regionalism and the American Scene

American art, from the time of the Armory Show in 1913 until the start of World War II in 1939, owed much to the modern art movements that developed in Europe at the beginning of the century. Some artists were influenced by the bright, decorative style of the Fauves or explored their own personal approaches to Cubism. Others adapted the approach of the Expressionists or the Surrealists.

Some American artists chose not to follow the art movements of Europe, because they felt those doctrines were too complicated. They wanted to paint the American scene in a clear, simple way so that it could be understood and enjoyed by all. During the 1930s, **Regionalism** became a popular art style in which *artists painted the scenes and events that were typical of their sections of America.*

CONTENTS

LOOKING Closely

USE OF THE ELEMENTS AND PRINCIPLES

When you go beyond description to conduct a thorough analysis of this painting, you will recognize how skillfully the artist organized the work.

- **Harmony.** A curved contour line is repeated over and over again throughout the work, adding harmony. Use your finger to trace the contour line at the curve representing the top of the woman's apron. Then see how many similar curves you can find in the rest of the picture.
- **Pattern.** Notice that the pattern of the pitchfork is repeated in the seam of the man's overalls.
- **Emphasis.** The heads of the figures are given emphasis by being linked to the horizontal lines of the porch roof and the diagonals forming the peak of the house.

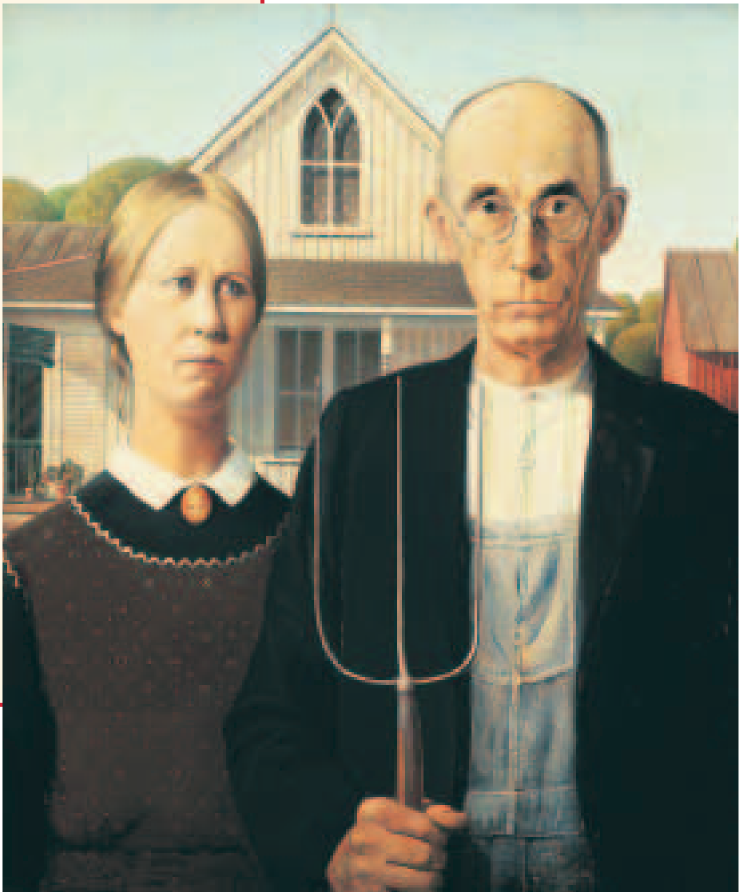


FIGURE 24.6 Grant Wood. *American Gothic.* 1930. Oil on beaver board. Approx. 74.3 × 62.4 cm (29¼ × 24½″). The Art Institute of Chicago, Chicago, Illinois. Friends of American Art Collection. All rights reserved by The Art Institute of Chicago and VAGA, New York, New York, 1930.934.

Thomas Hart Benton painted his native Missouri; John Steuart Curry, Kansas; and Grant Wood, Iowa.

Grant Wood (1892–1942)

Like the other Regionalists, Grant Wood studied in Europe. In Paris, he was exposed to the modern art styles, but the fifteenth- and sixteenth-century Flemish and German paintings he saw on a trip to Munich, Germany, made a deep impression on him. When Wood returned to his native Iowa, he painted rural scenes using a style of Realism modeled after that of the Flemish and German works. His well-known painting *American Gothic* **(Figure 24.6)** captures some of the simple faith and determination of the European Gothic period.

Edward Hopper (1882–1967)

Edward Hopper was not a Regionalist in the true sense of the word, although he did paint the American scene in a realistic manner. Hopper had early ties with the Ashcan School. Unlike the Ashcan artists who used the city as a setting for their pictures, Hopper concentrated on the moods and feelings aroused by the city itself. Ignoring the congestion and excitement of city life, he set out to capture the emptiness and loneliness that are also a part of the urban scene.

Many of Hopper's works do not include people. He communicated a feeling of loneliness, isolation, and monotony through his pictures of deserted streets and vacant buildings. When he did show people, they were often seen through the windows of all-night diners, nearly empty houses, and drab apartment buildings.

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Automat

FIGURE 24.7

Typical of Hopper's unique style of painting is *Automat* **(Figure 24.7).** Here he shows a solitary figure drinking a cup of coffee in an automat, a type of restaurant where food can be obtained from machines. The cold, uninviting room and the woman's expression communicate a sense of loneliness. Hopper's painting seems to be telling us that for many people, loneliness is as much a part of life in a great city as wide boulevards, towering skyscrapers, and constant traffic.

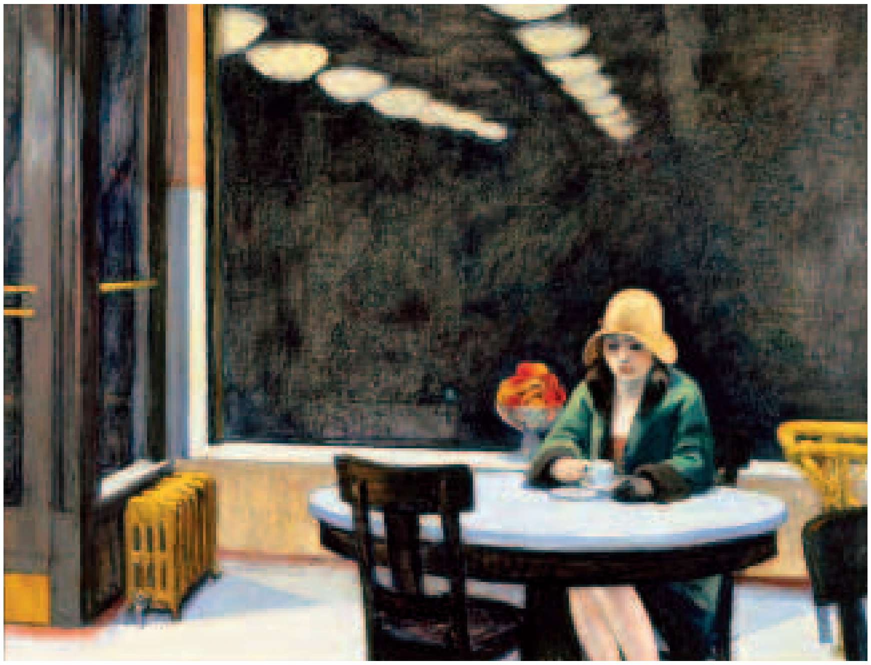

FIGURE 24.7 Sitting quietly and alone, the woman does not bother to remove her coat and hat. In a moment, finished with her coffee, she will turn and leave. **Why do you think the artist used this type of balance?**

Edward Hopper. *Automat.* 1927. Oil on canvas. 71.4 × 91.4 cm (28⅛ × 36″). Des Moines Art Center Permanent Collections. Purchased with funds from the Edmundson Art Foundation, Inc. 1958.2

American Artists Take a New Direction

Painters such as Grant Wood and Edward Hopper remained convinced that art should make use of subject matter. Other artists, however, did not share this commitment to subject matter. Included among them was Stuart Davis.

Stuart Davis (1894–1964)

Although Stuart Davis's early works were influenced by the Ashcan School, the Armory Show introduced him to new models. Almost at once, he set out to find a new visual language with which to express himself. In 1927, he nailed an electric fan, a pair of rubber gloves, and an egg beater to a table; for an entire year, he painted only these objects. It was a turning point for the young artist, because it drew him away from a reliance on subject matter and opened his eyes to the possibilities of abstraction.

Swing Landscape

FIGURE 24.8

Davis's best works reveal his affection for urban America. Sometimes, as in his *Swing Landscape* **(Figure 24.8),** he used parts of recognizable objects in his works. At other times, he used only the colors, shapes, and textures suggested by the world around him. He painted the American scene as he saw it, felt it, and heard it.

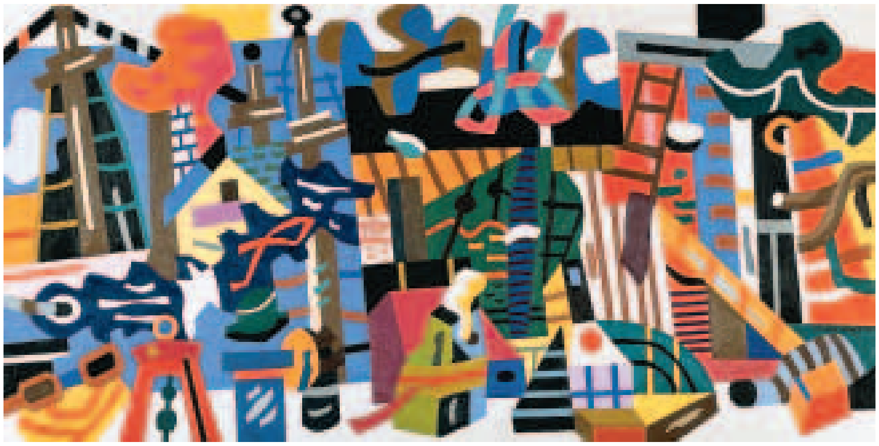

FIGURE 24.8 Davis's mature paintings drew inspiration from the lively sights and sounds of modern American life. **In what way is this painting like the musical rhythms played by a jazz band?**

Stuart Davis. *Swing Landscape.* 1938. Oil on canvas. 2.2 × 4.4 m (7′2¾″ × 14′5⅛″). Indiana University Art Museum, Bloomington, Indiana. © Estate of Stuart Davis/Licensed by VAGA, New York, New York.

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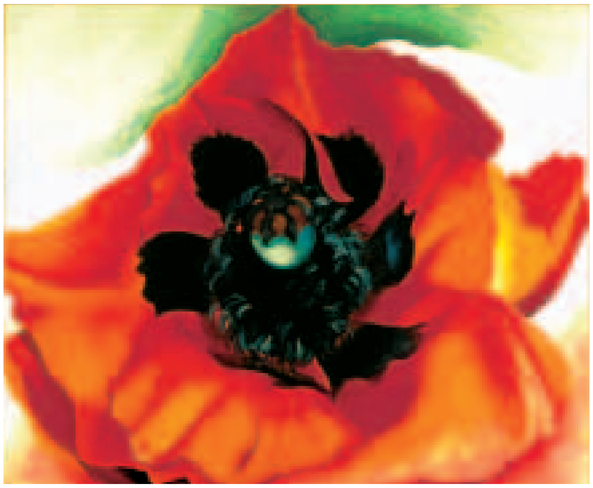
Georgia O'Keeffe (1887–1986)

Georgia O'Keeffe drew her inspiration from nature. O'Keeffe studied art in Chicago, New York, and Virginia before taking a position as a high school art teacher in Amarillo, Texas. She was immediately fascinated by the beauty of the dry, open Western landscape. While in Texas, she began to paint watercolors based on her response to the flat, stark surroundings.

Without her knowledge, a friend took a group of O'Keeffe's paintings to the gallery of Alfred Stieglitz in New York. Stieglitz was a talented and well-known photographer. He was impressed by O'Keeffe's paintings and exhibited them in his gallery. Stieglitz became her most enthusiastic supporter and, eventually, her husband.

During her long career, O'Keeffe painted pictures of New York skyscrapers; the clean white bones, desert shadows, and mountains of her beloved Southwest; and flowers **(Figure 24.9).** Because a flower is so small, so easy to overlook, she was determined to paint it in such a way that it could not be ignored. The result was a startling close-up view, painted in sharp focus.



■ **FIGURE 24.9** Notice how the flower fills the entire canvas, commanding the viewer's complete attention. **Do you regard this as a successful work of art? Explain.**

Georgia O'Keeffe. *Poppy.* 1927. Oil on canvas. 76.2 × 91.4 cm (30 × 36″). Museum of Fine Arts, St. Petersburg, Florida. Gift of Charles C. and Margaret Stevenson Henderson in Memory of Jeanne Crawford Henderson. 1972.32. © 2004 The Georgia O'Keeffe Foundation/Artists Rights Society (ARS), New York.

Jacob Lawrence (1917–)

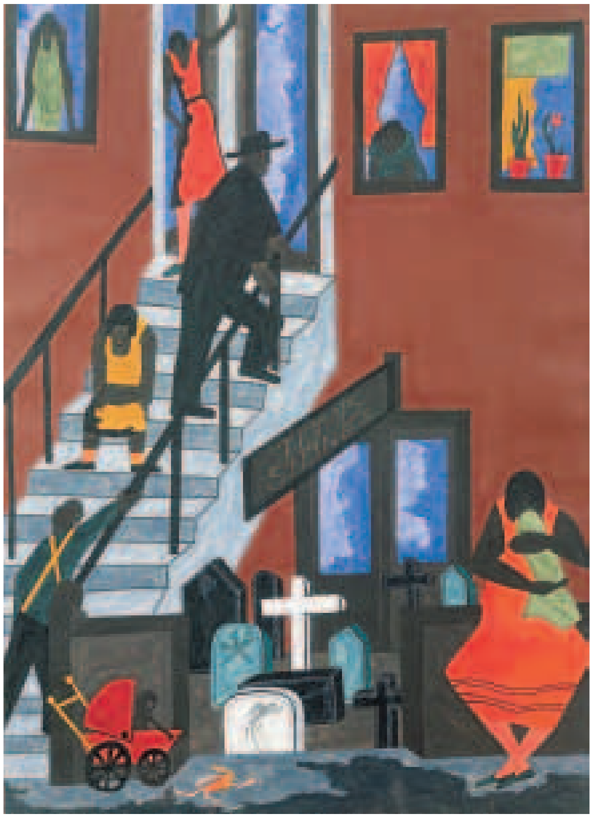
Jacob Lawrence came out of a tradition of social protest. The flat, brightly colored shapes that marked his mature style can be traced back to the work with poster paints and cut paper Lawrence did as a boy in a New York settlement house.

Tombstones

■ **FIGURE 24.10**

In *Tombstones* **(Figure 24.10),** Lawrence simplified these flat, colorful shapes to tell a story of hopelessness. Notice how the postures and gestures of the figures in this painting provide clues to their despair. None of these people seems inclined to go anywhere or do anything. They even ignore the crying infant in the baby carriage who has dropped her doll.

In the basement apartment of the building in which they live is a tombstone dealer. Every day the people pass the tombstones on display or peer down at them from their apartment windows. This sight is a constant reminder that the only change in their dreary lives will come when their own names are carved on one of those tombstones.



■ **FIGURE 24.10** Lawrence's paintings portray the lives and struggles of African Americans. **To what aesthetic qualities would you refer when judging this work?**

Jacob Lawrence. *Tombstones.* 1942. Gouache on paper. 73 × 52 cm (28¾ × 20½″). Collection of the Whitney Museum of American Art, New York, New York. © 2004 Gwendolyn Knight Lawrence /Artists Rights Society (ARS), New York.

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Abstract Expressionism

After World War II, a new art movement took hold in America. Probably no other movement ever gained such instant recognition or caused so much confusion and controversy. The roots of this new movement can be traced back to the works of Wassily Kandinsky, Pablo Picasso, and especially the Surrealists.

The movement was called **Abstract Expressionism,** because *artists applied paint freely to their huge canvases in an effort to show feelings and emotions rather than realistic subject matter.* They did not try to create the illusion of space filled with figures, buildings, or landscapes. They thought of the picture surface as a flat wall and emphasized the physical action it took to paint it. Instead of carefully planned brush strokes, artists dribbled, spilled, spattered, and slashed paints onto their canvases. As they applied colors this way, they looked for and emphasized areas of interest that added structure to their work.

Willem de Kooning (1904–1997)

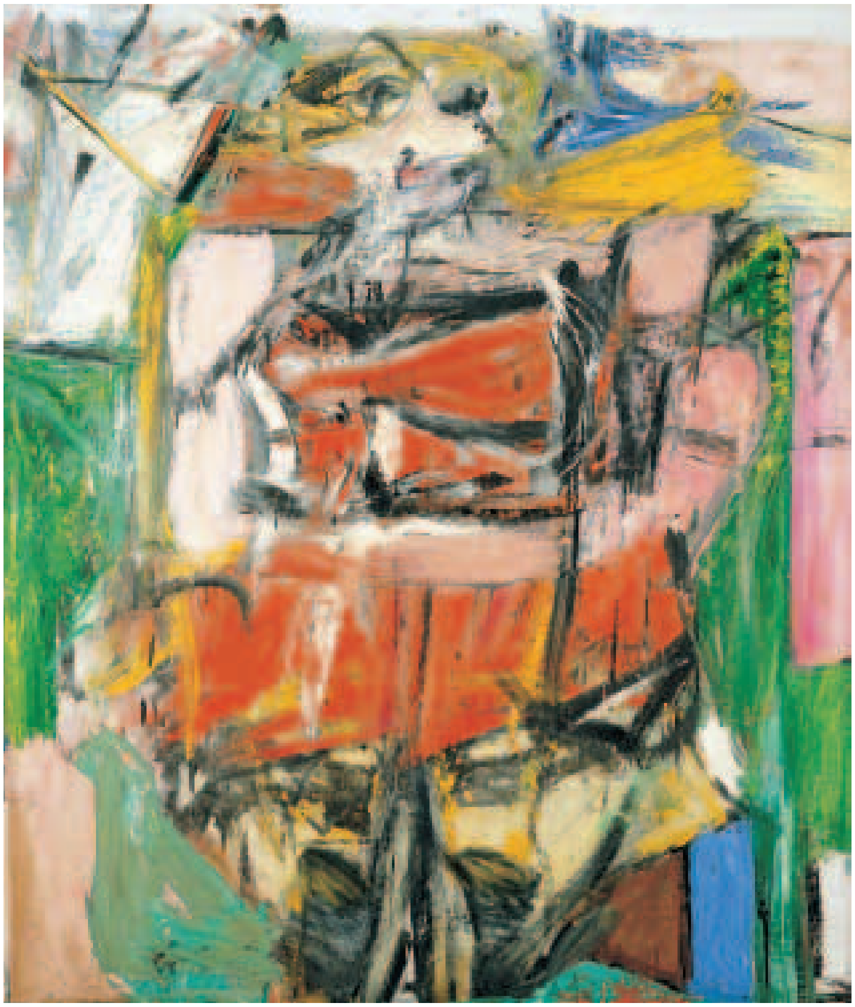
Willem de Kooning (**vill**-em duh **koh**-ning) was born in Holland but moved to the United States in 1926. Among his most powerful and shocking paintings are those showing the female figure, which he began to paint in the late 1940s.

Of course, many artists had painted women before. It was de Kooning's way of showing women that aroused so much controversy **(Figure 24.11).** Some observers said that his women were grotesque, insulting, and ugly. In fact, they express de Kooning's feeling that a woman is a great deal more than just a pretty face. She is revealed as a complex human being with unique interests, skills, and responsibilities. Her emotions range from hate to pity, anger to love, and sorrow to joy.

De Kooning knew that it would be impossible to show all this by painting a traditional picture of a woman limited to outward appearances. As he painted, de Kooning stripped away the façade to show the person within.

De Kooning's Technique

De Kooning's new vision of women grew out of the creative act of painting. Using sweeping, violent strokes, he applied an assortment of rich colors to his canvas. Giving full reign to impulse and accident, he worked until the image slowly began to come into focus. He never allowed the images to come completely into focus, however; a great deal is left to the viewer's imagination.



■ **FIGURE 24.11** His swirls and slashes of color helped define the Abstract Expressionist style. **What do you feel is the artist's main concern here? Is it outward appearances, or has the exterior been stripped away to allow the viewer to see within the subject?**

Willem de Kooning. *Woman VI.* 1953. Oil on canvas. 1.74 × 1.49 m (68½ × 58½″). Carnegie Museum of Art, Pittsburgh, Pennsylvania. Gift of G. David Thompson, 1955. © 2004 The Willem de Kooning Foundation/Artists Rights Society (ARS), New York.

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Jackson Pollock (1912–1956)

De Kooning's style was unique, yet his method of painting was more traditional than that of Jackson Pollock. Pollock placed his huge canvases on the floor while he worked. He walked onto and around them, using brushes, sticks, and knives to drip and spatter his paints on the canvas. This technique enabled him to become physically involved with the creative act.

Pollock abandoned the idea that the artist should know beforehand how the painting will look when it is finished. He began each new work by randomly dripping paint over the entire canvas **(Figure 24.12).** He created works of line, color, and movement layered to produce complex textures.

The purpose of Pollock's art was to *express* his feelings, not just illustrate them. Other artists chose to picture feelings by painting figures crying, laughing, or suffering. Pollock's pictures were created while *he* was experiencing those feelings, and they influenced his choice of colors and how those colors were applied.

Helen Frankenthaler
(1928–)

Helen Frankenthaler (**frank**-en-tahl-er) developed her own unique painting technique as an extension of Pollock's method of applying swirls and drips of paint onto a canvas spread out on the floor. Her painting technique inspired a new art style known as Color Field painting: Nonobjective paintings that feature large areas of luminous color. Unlike Abstract Expressionists who emphasized the spontaneous, physical actions of painting, Color Field painters deliberately manipulated paint to create compositions noted for their quiet balance and harmony. Frankenthaler moved away from a heavy application of paint, and instead used paint thinned with turpentine. She poured this thinned paint onto an unprimed, or uncoated, canvas; the paint sank into the canvas and stained it. The paints produce flowing, graceful, free-form shapes of intense color. These shapes, some with soft edges, others with hard edges, overlap, contrast, or blend with other shapes. Frankenthaler's concern centered on the way these shapes work in relation to each other.

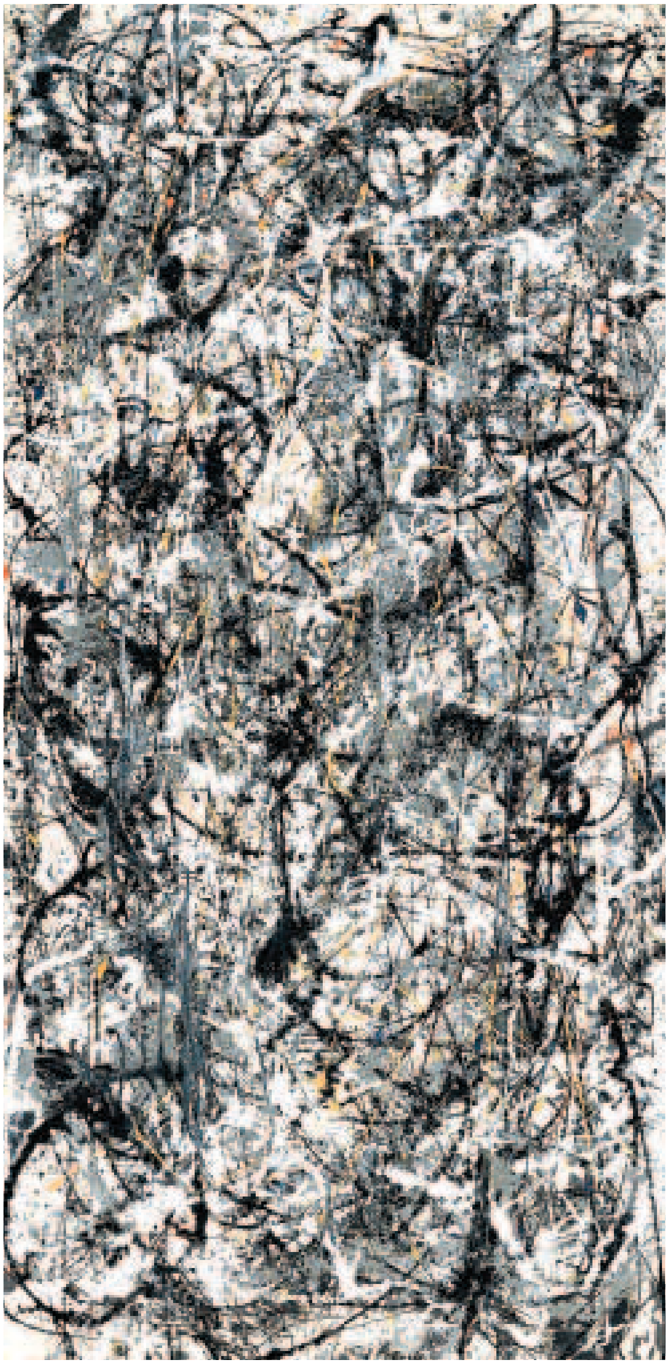

FIGURE 24.12 Jackson Pollock was known as an action painter. **Can you see from this painting why he was called that?**

Jackson Pollock. *Cathedral.* 1947. Enamel and aluminum paint on canvas. 181.6 × 89.1 cm (71½ × 35 1⁄16″). Dallas Museum of Art, Dallas, Texas. Gift of Mr. and Mrs. Bernard J. Reis. © 2004 Pollock-Krasner Foundation/Artists Rights Society (ARS), New York.

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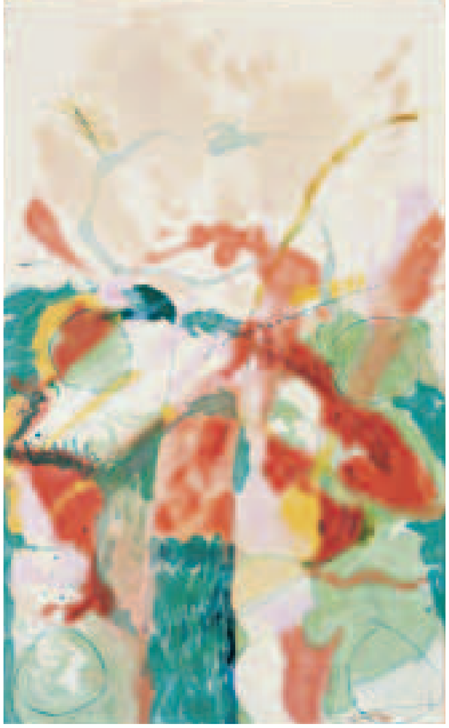


FIGURE 24.13 Frankenthaler's technique eliminated the painterly brushstrokes that characterized the works of other Abstract Expressionists. **Do you think paintings like this relied entirely on accidental effects? Where did the artist deliberately manipulate the elements of art?**

Helen Frankenthaler. *Jacob's Ladder.* 1957. Oil on unprimed canvas. 113.5 × 117.2 cm (9′ 5⅜″ × 69⅞″). The Museum of Modern Art, New York, New York. Gift of Hyman N. Glickstein. 82.1960. Licensed by SCALA/Art Resource, NY.

By concentrating on shapes and colors, Frankenthaler permitted a fantasy to take shape on the canvas. In *Jacob's Ladder* **(Figure 24.13),** she makes reference to a biblical figure, but, like all her works, the painting is nonobjective. Its images are for you to decipher; its meaning is for you to discover for yourself.

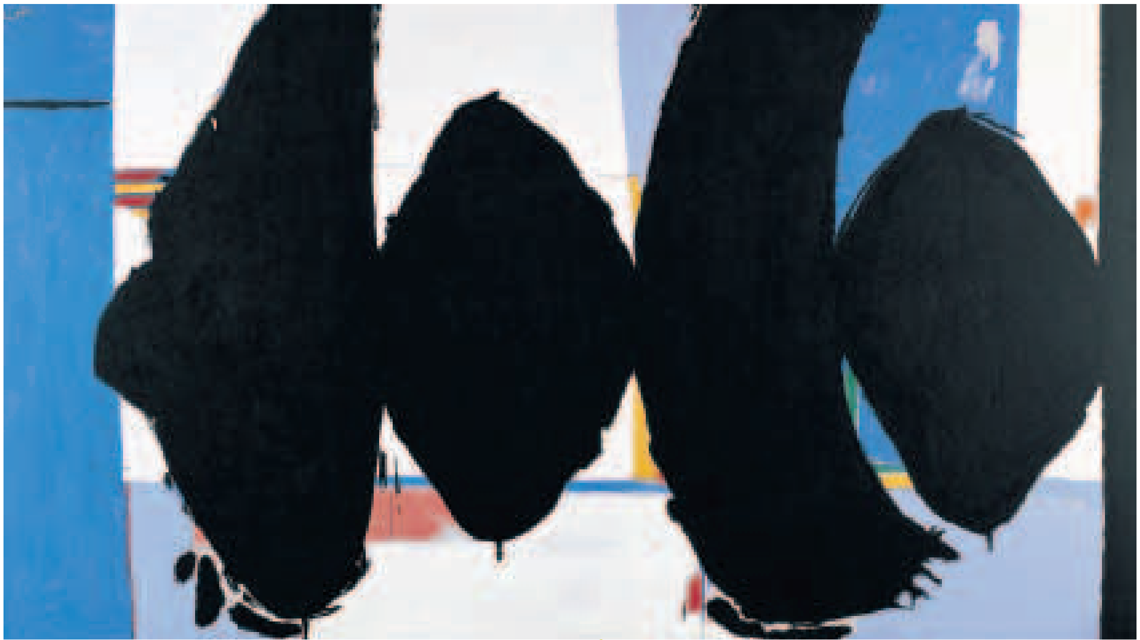
Robert Motherwell

(1915–1991)

Another leader in the Abstract Expressionist movement was Robert Motherwell. Beginning in 1948, Motherwell created a series of large paintings reflecting the horror and destruction of the civil war in Spain. Like Picasso before him (Figure 23.16, page 525), he revealed the war's impact on the defenseless in paintings such as *Elegy to the Spanish Republic* **(Figure 24.14).** Huge, ominous black shapes nearly obscure a background of delicate, warm hues, suggesting an overpowering sense of doom. Intent on communicating the helplessness and anguish of an entire nation on the brink of an inevitable war, Motherwell chose to use a completely nonobjective style.

FIGURE 24.14 An elegy is a speech or song of sorrow. **How is sorrow expressed in this work? How is this work similar to Picasso's painting of Guernica (Figure 23.16, page 525)? How does it differ?**

Robert Motherwell. *Elegy to the Spanish Republic 108.* 1966. Oil and acrylic on canvas. 213.4 × 373.4 cm (84 × 147″). Dallas Museum of Art, Dallas, Texas. The Art Museum League Fund. © Dedalus Foundation/Licensed by VAGA, New York, New York.



Diversity in Contemporary American Painting

Throughout history, each new generation of artists has included some who were unwilling to follow in the footsteps of their predecessors. Abstract Expressionist artists were not immune to such challenges. Since 1960, their ideas have been challenged by a series of new art movements worldwide. The loose painting technique and the emphasis placed on personal expression, as seen in the work of de Kooning, Pollock, Motherwell, and other Abstract Expressionists, were replaced by new styles. These new art movements included Pop Art, Op Art, Hard-Edge painting, and Photo-Realism.

Pop Art

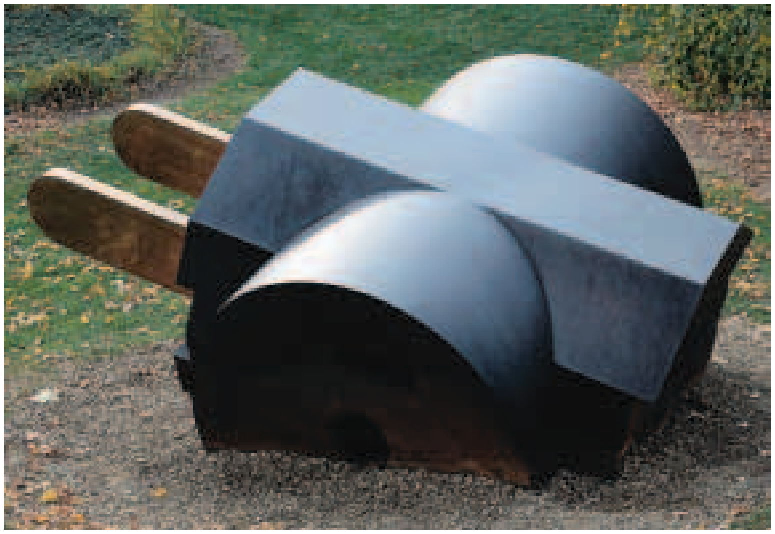
A new art form emerged during the 1950s in England. There a group of young artists broke new ground with collages made of pictures clipped from popular magazines. Collages, of course, were not new. Cubist, Dada, and other artists had used this technique earlier, but for different reasons. These British artists combined pictures of familiar household objects, such as television sets, vacuum cleaners, and canned hams, to suggest that people were letting the mass media, especially advertising, shape their lives. Their art included all media and was called **Pop art,** because it *portrayed images from the popular culture.*

Pop art made its way to the United States during the 1960s. American Pop artists such as Andy Warhol examined the contemporary scene and reported what they found without satire or criticism. Warhol and other pop artists did, however, present images of Coke bottles and Campbell's soup cans in new ways or in greatly enlarged sizes. They wanted to shake viewers out of accustomed ways of looking at the most trivial trappings of modern life.

Pop artists such as Claes Oldenburg treated ordinary objects found in the manufactured environment—for example, a three-way electrical plug **(Figure 24.15)**—in much the same way that Georgia O'Keeffe treated objects found in nature. Both enlarged their subjects to increase their impact on viewers. O'Keeffe did this to call attention to the beauty in nature, which is too often taken for granted (Figure 24.9, page 551). Oldenburg wanted viewers to stop and think about the products of the industrial and commercial culture in which they lived. He felt that people had come to rely too readily on these products and hoped to make viewers more conscious of that fact.

Op Art

A new nonobjective art movement developed in the United States after 1960. At about the same time, similar movements were evident in several European countries, including Germany and Italy. **Op art** was *a style that tried to create an impression of movement on the picture surface by means of optical illusion.* In traditional paintings, the aim was to



■ **FIGURE 24.15** Included in Oldenburg's list of monumental projects is a 45-foot clothespin in a city square in Philadelphia and a nearly 100-foot tall baseball bat in Chicago. **What did Pop artists hope to accomplish with their works?**

Claes Oldenburg. *Giant Three-Way Plug.* 1970. Cor-Ten steel and polished bronze. Overall 154.6 × 198.1 × 306.4 cm (60⅞ × 78 × 120⅝″). Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio. Gift of the artist and Fund for Contemporary Art, 1970.

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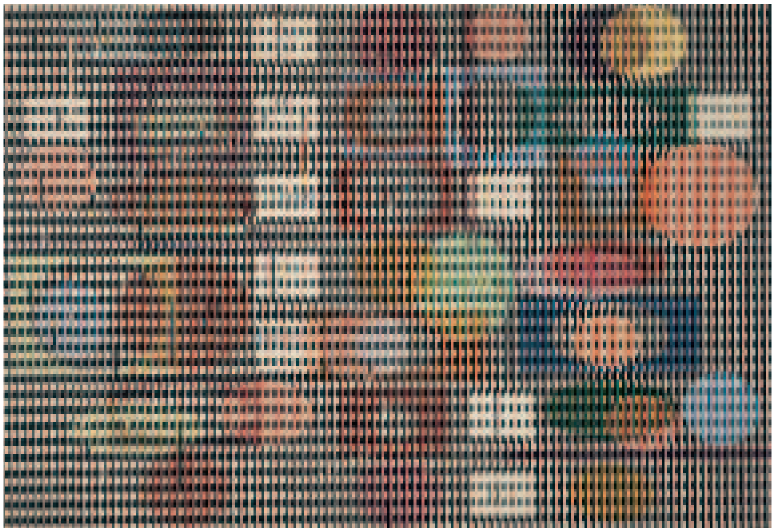

FIGURE 24.16 Op artists used optical illusion to create an impression of movement. **How does this artist achieve that effect?**

Agam (Yaacov Agam). *Double Metamorphosis II.* 1964. Oil on corrugated aluminum, in eleven parts. 2.69 × 4.02 m (8′10″ × 13′2¼″). The Museum of Modern Art, New York, New York. Gift of Mr. and Mrs. George M. Jaffin.

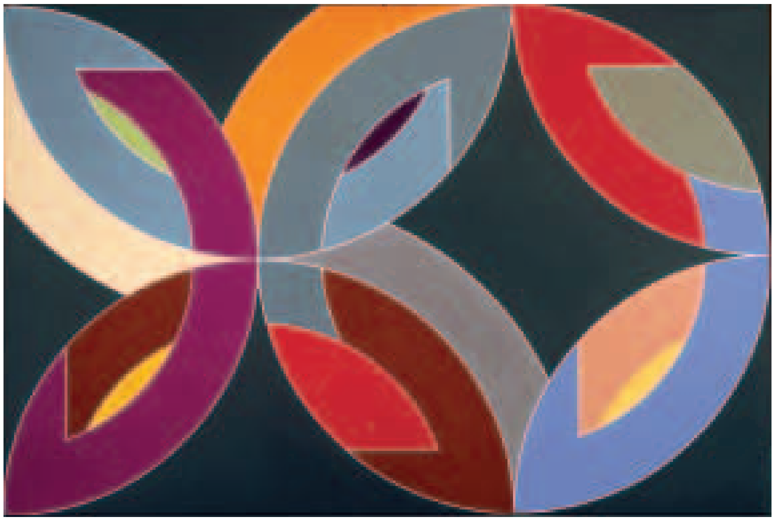

FIGURE 24.17 Stella's painting features crisp lines that look like they were drawn with a ruler, and precise shapes painted with intense and unshaded colors. **What has the artist done to create a sense of movement in certain directions? Can you identify the directions of that movement?**

Frank Stella. *Lac Laronge IV.* 1969. Acrylic polymer on canvas. 274.7 × 311.5 cm (108⅛ × 162″). Toledo Museum of Art, Toledo, Ohio. Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey. 1972.4. © 2004 Frank Stella /Artists Rights Society (ARS), New York.

draw the viewer into the work. In contrast, Op pictures seem to vibrate and reach out to the viewer.

One Op artist, Bridget Riley (Figure 2.5, page 30) used gradual changes of color and wavy lines to add a sense of movement to her paintings. The effect is a surface that seems to swell out in some places and fade back in others.

Israeli-born artist Yaacov Agam, known as Agam (ah-**gahm**), went even further, creating multiple images within the same work. He used rows of thin, fixed strips that project from the surface of his painting in vertical rows **(Figure 24.16).** Agam painted the sides of these strips differently from their tops and from the spaces in between. In this way the artist combined several designs in a single work. The one you see depends on your position when viewing the work. When you change your position, the design changes.

Hard-Edge Painters

Another group of artists who gained prominence are known as **Hard-Edge** painters, because they *placed importance on the crisp, precise edges of the shapes in their paintings.* Their works contain smooth surfaces, hard edges, pure colors, and simple geometric shapes, and are done with great precision. Typical of Hard-Edge painters is Frank Stella.

Frank Stella (1936–)

In works like *Lac Laronge IV* **(Figure 24.17),** Stella used an assortment of precise shapes painted with intense colors to create a vivid visual rhythm. Thin white lines, actually the unpainted white of the canvas, help define shapes and set off their perfectly even colors. The curving white lines, along with large, repeated, protractor-like shapes, give the work a sense of harmony. The curved lines and shapes, together with the circles they delineate, boldly contrast with the rectangular shape of the overall composition and add variety. The result is a composition that is a visually interesting, harmonious whole.

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Photo-Realism

One of the leading art styles of the 1970s was **Photo-Realism,** *a style so realistic it looked photographic.* Its near-instant success may have been due to the exaggerated homage it paid to the literal qualities—the same literal qualities that abstract and nonobjective artists had rejected earlier.

Alfred Leslie (1927–)

Photo-Realists such as Alfred Leslie turned away from abstract art and looked to the past for models. For Leslie, the model was Caravaggio. He emulated that artist's style to paint huge genre works with a modern flavor. In *7 A.M. News* **(Figure 24.18),** Leslie shows a lone woman holding a newspaper that appears to contain only photographs. On a table next to her, another picture flickers on a television set.

As in Caravaggio's painting of *The Conversion of St. Paul* (Figure 19.7, page 425), light plays an important symbolic role in Leslie's picture. A heavenly light flashes across the fallen figure of St. Paul in the earlier painting, while the harsh, artificial light of the television illuminates the woman's face in the modern work.

In Caravaggio's work, the central figure hears a message shouted from the heavens. In Leslie's painting, the mass media deliver news and information to the woman seated at the table. She appears to be ignoring both the newspaper and the television. Her eyes are raised heavenward. Aware, perhaps, that something important is lacking in the bland and repetitive messages she has been receiving from the mass media, she turns tentatively to a new source of information. Perhaps, like St. Paul, she hears a voice from above. In this case, the voice appears to come as a whisper rather than a shout.

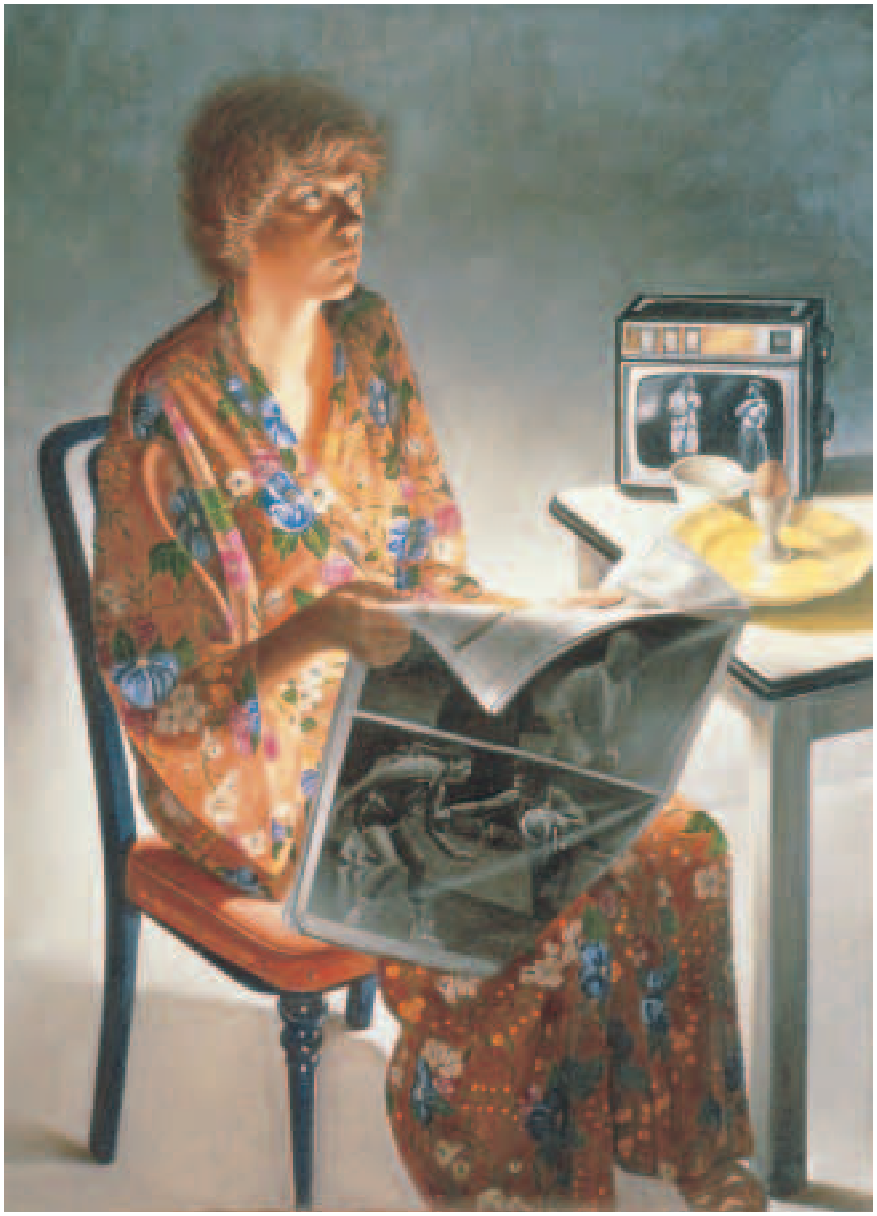

FIGURE 24.18 This artist turned to seventeenth-century works to find inspiration for his large paintings that gloried in realism. **Notice that there are no words written on the newspaper. What meaning do you attach to this?**

Alfred Leslie. *7 A.M. News.* 1976–78. Oil on canvas. 2.13 × 1.52 m (7 × 5′). Private Collection, Philadelphia, Pennsylvania.

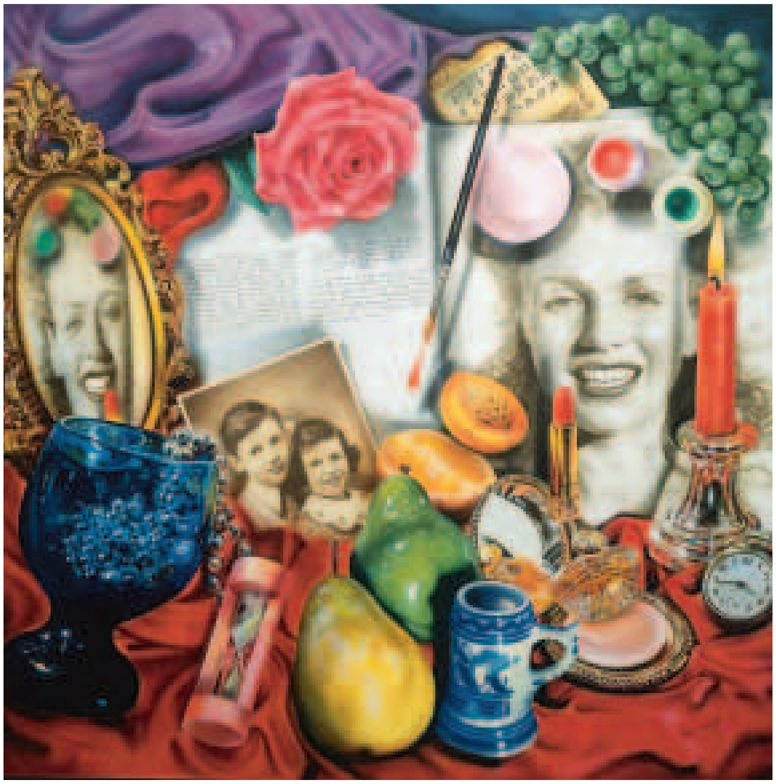

FIGURE 24.19 Many items shown in this work remind the viewer of the fragility and brevity of life. **Compare this painting with Salvador Dali's *The Persistence of Memory* (Figure 24.4, page 547). What do these two works have in common?**

Audrey Flack. *Marilyn.* 1977. Oil over acrylic on canvas. 243.8 × 243.8 cm (96 × 96″). Collection of the University of Arizona Museum of Art, Tucson, Arizona. Museum purchase with funds provided by Edward J. Gallagher Jr. Memorial Fund.

Audrey Flack (1931–)

Audrey Flack's complex, highly detailed still-life paintings often surpass the level of reality found in photographs. In her painting *Marilyn* **(Figure 24.19),** she offers a crisply defined, richly complex still-life arrangement that testifies to the fleeting nature of fame and glamour. Included in the array of objects that clutter the top of a dressing table are a calendar, a watch, an egg timer, and a burning candle—reminders that time runs out for everyone. Beauty, both natural (the rose) and artificial (the makeup), is no match for the persistent assault of time.

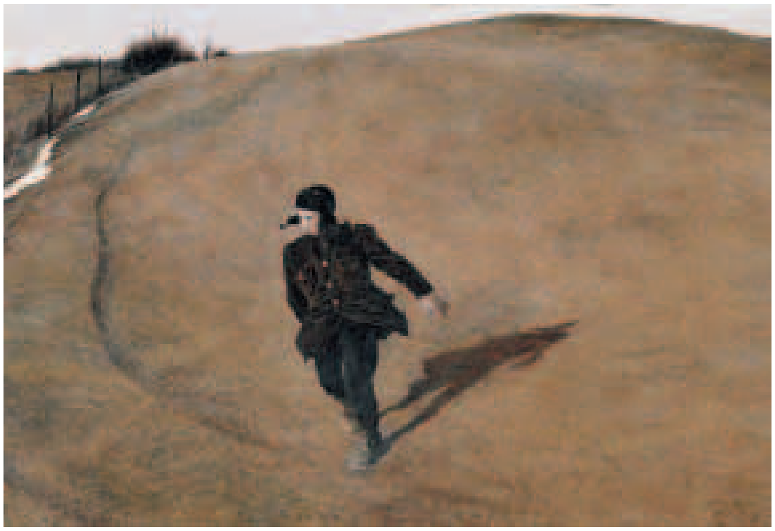

FIGURE 24.20 Although his father had him work for a time with oil paints, Wyeth was never comfortable with them, preferring instead to work with egg tempera. **Describe the colors used here. Do these colors suggest warmth or coldness?**

Andrew Newell Wyeth. *Winter, 1946.* 1946. Tempera on board. 80 × 122 cm (31⅜ × 48″). North Carolina Museum of Art, Raleigh, North Carolina. Purchased with funds from the State of North Carolina.

Andrew Wyeth (1917–)

Although he is not regarded as a Photo-Realist, Andrew Wyeth (**wye**-uth) is noted for paintings in which careful attention is directed to the literal qualities. It would be a mistake, however, to think of his works as merely photographic. They are much more. In his paintings, Wyeth tries to go beyond showing what people or places look like. Instead, he tries to capture their essence.

Like his father, the well-known illustrator N. C. Wyeth, he feels that artists can paint well only those things they know thoroughly. To acquire this knowledge, an artist must live with a subject, study it, and become a part of it.

In 1945, Andrew Wyeth's father was killed in an automobile-train accident. No doubt he thought of his father constantly in the months following his death, particularly when hiking across the Pennsylvania countryside they once roamed together. His paintings of that countryside seem to reflect his grief and loss. Typical of those works is *Winter, 1946* **(Figure 24.20),** painted a year after his father's death. In this painting, a solitary boy runs down a hill. This particular hill appears in many of Wyeth's best-known works. The place where his father died is on the other side of this hill, in the direction from which the boy in the painting is running.

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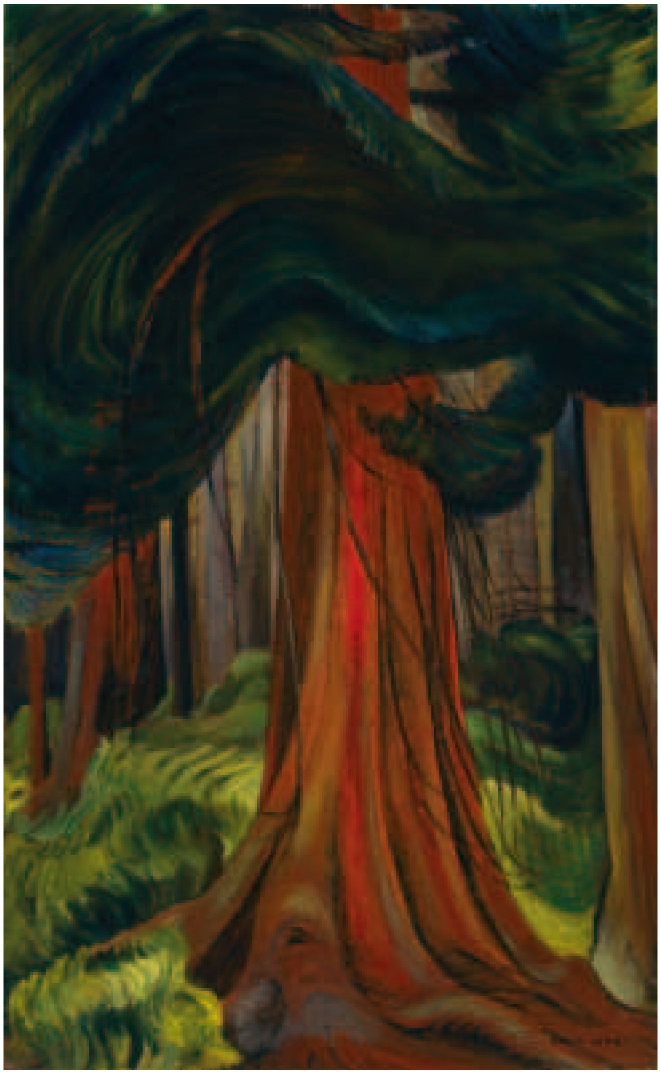
Painting in Canada: A Passion for Nature

Modern Canadian art can trace its origins to 1920 and a small group of landscape painters working in Toronto. These painters eventually came to be known as the *Group of Seven*.

The paintings of this group did much to direct public attention away from a cautious acceptance of European styles by exposing viewers to a unique Canadian art style.

The work of the Group of Seven played an important role in the career of Emily Carr, who became Canada's best-known early modern artist. Carr studied in San Francisco before traveling abroad to perfect her painting skills in London and Paris. She possessed a passion for the wonders of nature and tried to communicate that feeling in her pictures. In the painting in **Figure 24.21,** Carr portrays a tree, a red cedar, with the same kind of reverence other artists show when painting religious subjects. Joined by other trees in the forest, the cedar stands like a stout column in a medieval cathedral. It waits silently, ready to offer consolation or sanctuary. Painted with bold vertical lines, spiraling forms, and intense color, Carr's work allows us to share her highly personal, spiritual vision of nature.

The paintings created by Emily Carr heralded a period of artistic activity in Canada that continues to grow in diversity and quality. Today her paintings rank among the most admired in Canadian art, and she has been hailed as a national heroine.



■ **FIGURE 24.21** At one point in her career, Carr almost gave up painting until she saw the works of the Group of Seven in Toronto. This inspired her to paint with renewed energy and determination. **How are variety and harmony treated in this work?**

Emily Carr. *Red Cedar.* 1931–33. Oil on canvas, 111 × 68.5 cm (43.7 × 26.9″). Vancouver Art Gallery, Vancouver, Canada. Gift of Mrs. J.P. Fell, VAG 54.7

Painting Today

Artists today work in an ever-increasing variety of styles, from realistic to nonobjective, employing media and techniques that were unheard of only a few years ago. In their search for new means of expression, some artists have created works that blur the line between painting and sculpture. Although it would be impossible to examine all these artists, a sampling is offered as a means of demonstrating the amazing diversity that characterizes the contemporary art world.

David Hockney (1937–)

Regarded as the best-known British artist of his generation, David Hockney combines drawing, collage, and painting to create works based on his own experiences and opinions. Around 1963, Hockney made the first of several trips to Los Angeles, where he began interpreting the California landscape using the colors of van Gogh and Matisse, the spontaneity of Picasso, and the shallow space of Chinese landscape paintings.

Large Interior—Los Angeles

FIGURE 24.22

Typical of Hockney's later works is *Large Interior—Los Angeles* **(Figure 24.22)**, which hints at his considerable success as a stage designer. Furniture, patterns, and details are arranged in a brightly illuminated, spacious interior that suggests a relaxed, unhurried way of life. Chairs of every kind conveniently await anyone who might want to read a book, listen to music, or discuss the affairs of the day. Clues to these kind of activities abound, like props on a stage. Nothing disturbs the quiet serenity of this setting, viewed as if the stage curtains have just parted. One almost expects a performer to enter at any moment, heralding the opening of the first act.

Elizabeth Murray (1940–)

Since the 1970s, Chicago-born Elizabeth Murray has been creating works consisting of several sections grouped together to form shattered images that bring to mind the Cubist paintings of Braque and Picasso. Painted on shaped canvases, Murray's large, abstract works sometimes consist of as many as 20 separate pieces, making them part painting and part sculpture. Indeed, the artist acts as a sculptor when she shapes, overlaps, and joins three-dimensional canvases. She assumes the role of painter when she adds color to these forms. Although her finished works may look accidental and haphazard at first glance, Murray spends months designing, arranging, and painting the pieces used in a single work.

Typical of Murray's mature work is the brilliantly colored *Painter's Progress* (Figure 24.1, page 544), composed of 19 pieces. Although the work is abstract, most viewers can easily identify the simplified images that show the tools of the painter: a large palette with brushes and, of course, the hand needed to manipulate them in the creation of art.

Judy Pfaff (1946–)

If works by Murray challenge the longstanding line separating painting and sculpture, the creations of Judy Pfaff erase it completely.

Born in London, Judy Pfaff received her art training in the United States and was an abstract painter until 1971. At that time, she began to question the notion of confining her images to a flat canvas or forming them in some three-dimensional medium that one walks around to examine.

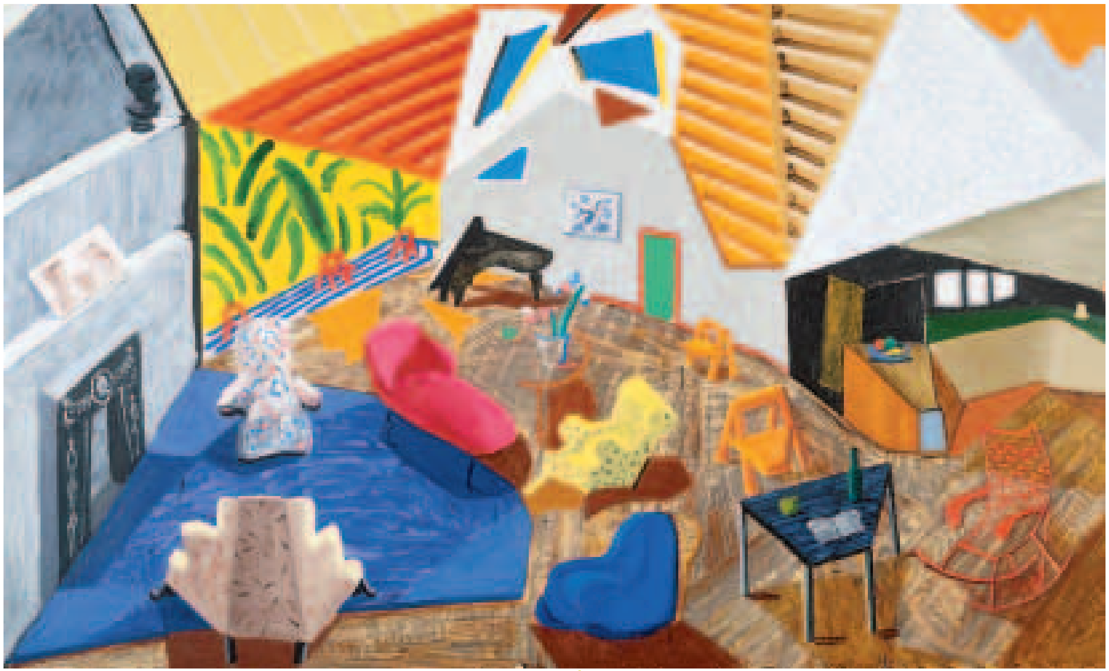


FIGURE 24.22 Hockney achieved international acclaim as an artist when he was still in his 20s. **Compare this painting with Matisse's *Red Studio* (Figure 23.2, page 517). How are these two works alike? How do they differ?**

David Hockney. *Large Interior—Los Angeles.* 1988. Oil, ink on cut and pasted paper, on canvas. 183.5 × 305.4 cm (72 ¼ × 120 ¼″). The Metropolitan Museum of Art, New York, New York. Purchase, Natasha Gelman Gift, in honor of William S. Lieberman, 1989. (1989.279)

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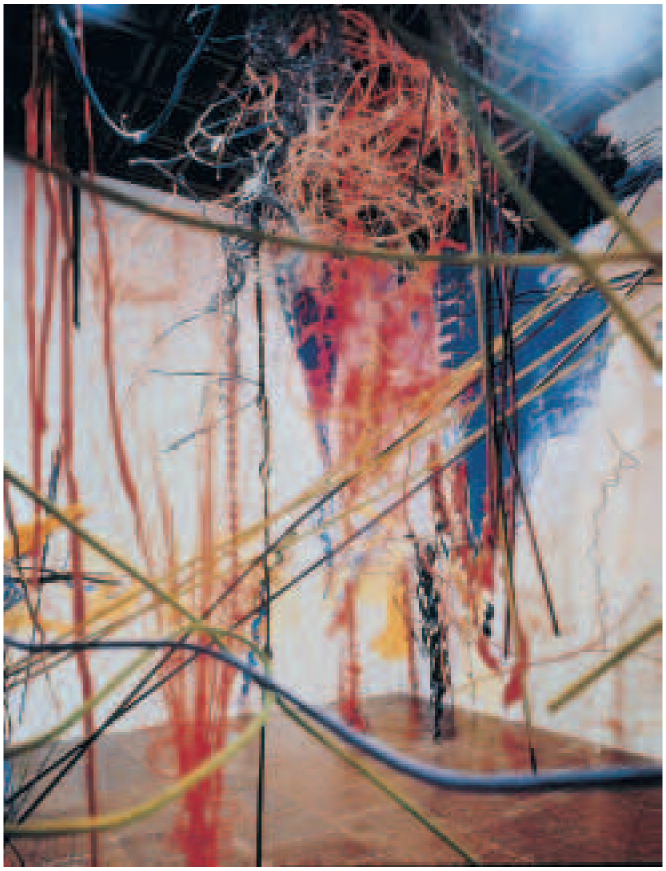
Installation Art

Abandoning the time-honored method of easel painting, Pfaff began to use the walls, floor, and ceiling of an entire room from which to suspend colorful shapes created with a variety of media and found objects of every kind. Known as installations, these mixed-media environments are like a three-dimensional Abstract Expressionist painting that viewers can actually walk through **(Figure 24.23).** Implied movement is provided by brightly colored objects that seem to spring out at viewers from every angle. Real movement is supplied by the viewers themselves, as they slowly advance and observe these objects from constantly changing points of view. As viewers move into the installation, their gaze sweeps in every direction—above, below, behind, and in front—and they begin to experience a sense of uneasiness associated with not knowing exactly where they are or what they are seeing. Divorced from reality, the imagination comes fully into play, making the experience unique and intensely personal for each viewer.

Unfortunately, Pfaff's large installations at galleries and museums are not permanent. Once they are dismantled, they endure only in the memories of those fortunate enough to have experienced them.



■ **FIGURE 24.23** In an effort that often requires weeks of hard work, Pfaff fills an entire gallery with her magical installations. **Explain how it is possible to compare the way this installation was constructed with the way Jackson Pollock created his paintings (Figure 24.12, page 553). What must one do to completely experience an installation like this?**

Judy Pfaff. *Dragons.* 1981. Mixed media. Installation view at the 1981 Biennial at the Whitney Museum of American Art, New York, New York.

LESSON ONE REVIEW

Reviewing Art Facts

1. **Identify** Name the art movement that came out of a sense of disillusionment and a belief that European culture made no sense.
2. **Recall** What did the Surrealists use as a source of subject matter for their unique art style?
3. **Define** Describe the movement called Abstract Expressionism.
4. **Explain** What is Pop art? What did Pop artists hope to achieve with their style of art?

Beyond the Classroom

Community-Based Artworks Artists continue to produce new and exciting works in new and traditional styles. Some artists have created works that defy traditional categories. The installation art of Judy Pfaff and the environmental art on page 566 are examples.

Activity Choose a suitable indoor or outdoor location for a work of installation or environmental art. Working in small groups, create a site-specific plan for the work. Present the plans and choose one group's plan. Gather appropriate found-object materials and create the work. Invite the school and community to a viewing of the finished product.

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Innovations in Sculpture and Architecture

Vocabulary

- assemblage
- mobile
- environmental art

Artists to Meet

- Jacques Lipchitz
- Henry Moore
- Barbara Hepworth
- Louise Nevelson
- Alexander Calder
- Allan Houser
- Robert Smithson
- Christo
- Duane Hanson
- Le Corbusier
- Frank Lloyd Wright
- Maya Lin
- Michael Graves
- Charles Moore
- Frank Gehry

Discover

After completing this lesson, you will be able to:

- Describe the abstract and nonobjective works created by twentieth-century sculptors.
- Identify trends in architecture since the middle of the twentieth century.
- Describe Postmodern architecture and identify important Postmodern architects.

The twentieth-century search for new forms was not limited to painters. Sculptors in Europe and North America were engaged in the same quest. Some of these artists felt that they had to break away from their dependence on subject matter if they were to succeed in expressing themselves in fresh ways. Others remained faithful to Realism, pushing the boundaries of that style into new territory. Although many continued to use traditional materials and techniques, an adventurous few reasoned that their creative efforts could be aided by the new materials and techniques being developed by modern technology.

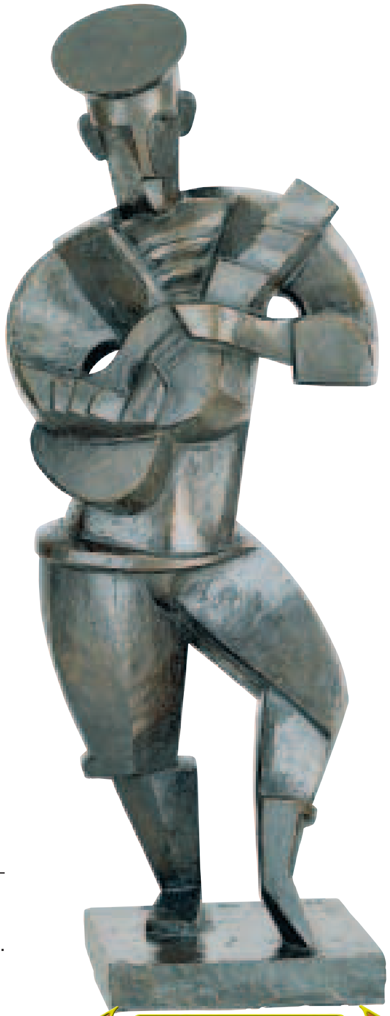
Sculpture and the Search for New Forms

Many sculptors moved away from realism to create abstract and nonobjective sculptures. The focus of their work was now on the formal elements and principles of art. Sculptors such as Jacques Lipchitz, Henry Moore, and Barbara Hepworth were among the leaders of the new style.

Jacques Lipchitz

(1891–1973)

Some sculptors, including Jacques Lipchitz (zhahk **lip**-sheets), were influenced by the new movements in painting. Lipchitz arrived in Paris from his native Lithuania in 1909. Soon after, he was attracted to the ideas of Cubism. His *Sailor with Guitar* **(Figure 24.24)** was done in the Cubist style. It is a three-dimensional form with the same kinds of geometric shapes found in paintings by Pablo Picasso and Georges Braque. Flat surfaces of different shapes were placed at various angles to one another to suggest a jaunty sailor strumming his guitar.



■ **FIGURE 24.24** Soon after arriving in Paris from his native Russia in 1909, Lipchitz became involved with the ideas of Cubism. **Identify features that show the influence of Cubist paintings on this sculpture.**

Jacques Lipchitz. *Sailor with Guitar.* 1914. Bronze. 78.7 × 29.5 × 21.6 cm (31 × 11⅝ × 8½″). Philadelphia Museum of Art, Philadelphia, Pennsylvania. Given by Mrs. Morris Wenger in memory of her husband. © Estate of Jacques Lipchitz/Licensed by VAGA, New York, New York.

Henry Moore (1898–1986)

Henry Moore sought to create sculptures that were completely unique and original—images in stone, wood, and bronze that had never been seen before **(Figure 24.25)**. Because he had no desire to make copies of things, he avoided using a model and kept an open mind each time he started a new work. If Moore chose to do a sculpture in stone, he first studied the block carefully from every angle, hoping that it would suggest something to him. Then, prompted by something he saw or felt, he would take his hammer and chisel and begin cutting into the stone.

Styles Influencing Styles

HENRY MOORE AND BARBARA HEPWORTH Henry Moore's search for new and unusual forms led him to cut holes, or openings, into his highly abstract sculptures. This was something that had never been done before. In his wood carving of a reclining figure (Figure 24.25), rounded abstract forms combine with openings to suggest a human image worn smooth by the forces of nature. Works such as this are Moore's tribute to nature, which provided him with raw material and showed him how to transform that material into art.

Like Moore, Barbara Hepworth was a student of nature. The two sculptors followed a similar path, opening up their sculptural forms by piercing them with holes and hollowing them out. A bronze figure completed in 1959 (Figure 24.26) illustrates how Hepworth used holes as a focus in her sculptures. Even though this work is abstract, it succeeds in suggesting an image and capturing a definite movement. With arms stretched upward, a dancer leans gracefully to one side; the dancer's head is suggested by one of two holes.

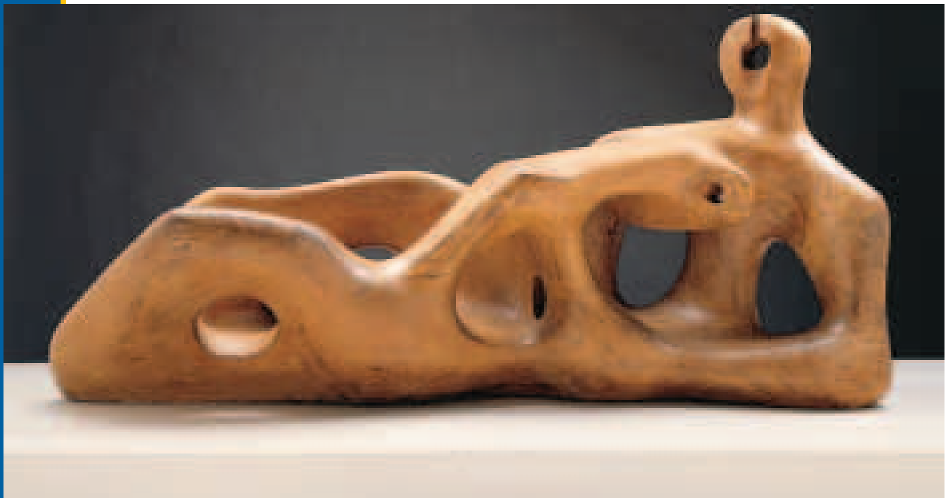


FIGURE 24.25

Henry Moore. *Reclining Figure.* 1939. Elmwood. 94 × 200 × 76.2 cm (37 × 79 × 30″). The Detroit Institute of Arts, Detroit, Michigan. Founders Society Purchase with funds from the Dexter M. Ferry, Jr. Trustee Corporation.

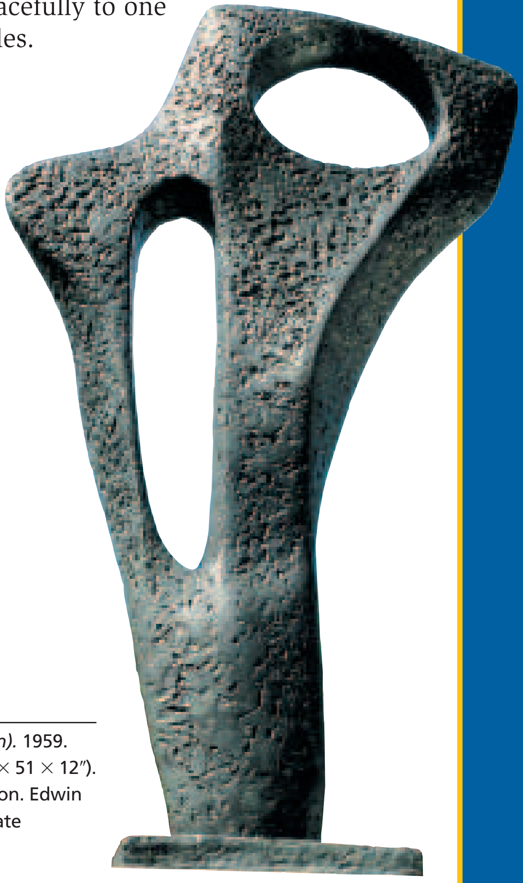


FIGURE 24.26

Barbara Hepworth. *Figure (Archaean).* 1959. Bronze. 215.9 × 129.5 × 30.4 cm (85 × 51 × 12″). Endowment Association Art Collection. Edwin A. Ulrich Museum of Art. Wichita State University, Wichita, Kansas.

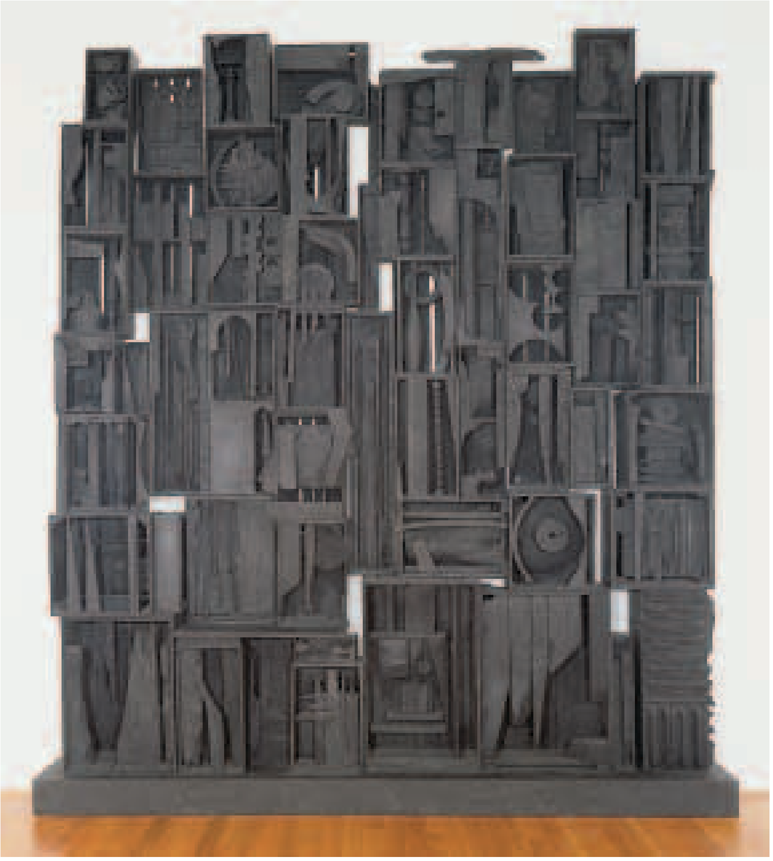


FIGURE 24.27 This assemblage presents a rich variety of contrasting angles and curves. **How did Nevelson unify this composition? What makes this work so unique?**

Louise Nevelson. *Sky Cathedral.* 1958. Assemblage: wood construction, painted black. 3.4 × 3 × .4 m (135½ × 120¼ × 18″). The Museum of Modern Art, New York, New York. Gift of Mr. and Mrs. Ben Mildwoff.

Louise Nevelson (1899–1988)

The nonobjective sculptures of Louise Nevelson offer an interesting contrast to the works of minimalists like Tony Smith. Using a technique known as **assemblage,** *a number of three-dimensional objects brought together to form a work of art,* Nevelson created sculptures that confront the viewer with a rich variety of contrasting angles and curves.

In *Sky Cathedral* **(Figure 24.27),** she carefully assembled found objects and wood scraps into shallow boxes of different sizes and then stacked the boxes to make a large composition. To unify the composition, she spray-painted it entirely in black. The completed work represents a mixture of the familiar and the unfamiliar. Many parts are recognizable as odd pieces taken from furniture, whereas others appear to be scraps from old Victorian houses. What these parts once were is no longer important. Each now takes its place in a wall-size work of art that mysteriously brings to mind the façade of a medieval church with its sculptures tucked into their assigned niches.

Alexander Calder (1898–1976)

Viewers are required to walk around the works created by most sculptors; however, the creations of Alexander Calder can be observed from a single vantage point. Because his sculptures move through space, viewers can remain stationary and still take in every detail.

Marcel Duchamp invented a name for Calder's unique creations; he called them mobiles. A **mobile** is *a construction made of shapes that are balanced and arranged on wire arms and suspended from a ceiling or a base so as to move freely in the air currents.* This moving arrangement of sheet-metal shapes treats the viewer to constantly changing patterns of colors and shapes. Unlike traditional sculpture, these works appeal almost entirely to the sense of sight. The works are most effective when the wire arms and attached shapes begin to quiver, swing, and rotate in space.

Although they are abstract and even nonobjective, many of Calder's mobiles are based on natural forms—mammals, birds, fish, or plants—and their movements are carefully planned to imitate natural action. In *Pomegranate* **(Figure 24.28),** shapes representing leaves and fruit turn and bob as if stirred by a gentle breeze. Imaginative and whimsical, Calder's works breathe life into the same kind of fantasy world created by Joan Miró and Paul Klee.

Allan Houser (1914–1994)

Whereas many contemporary sculptors choose to work with abstract or nonobjective forms, others continue to work in a more realistic style. One of these was Allan Houser.

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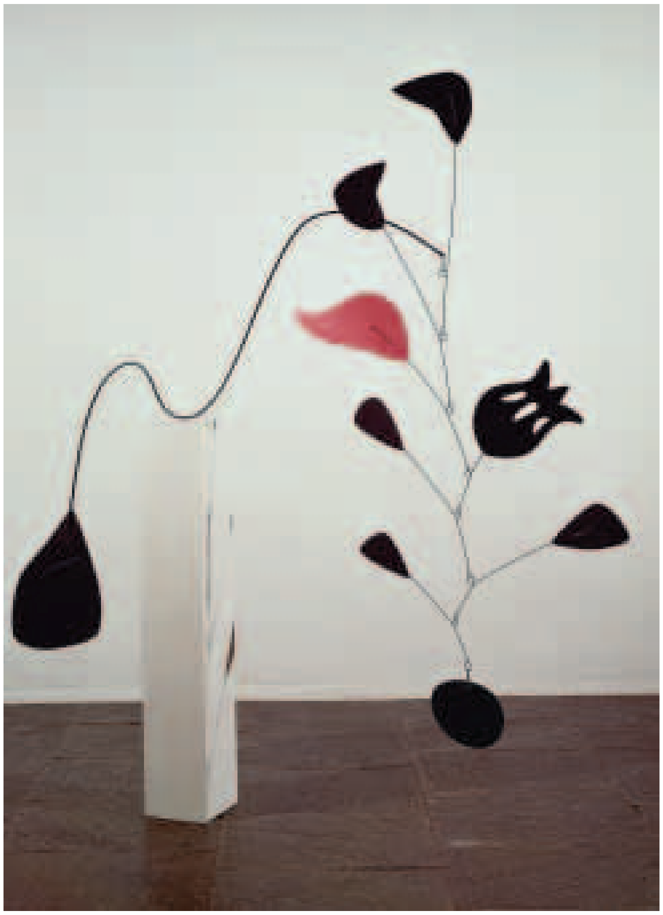
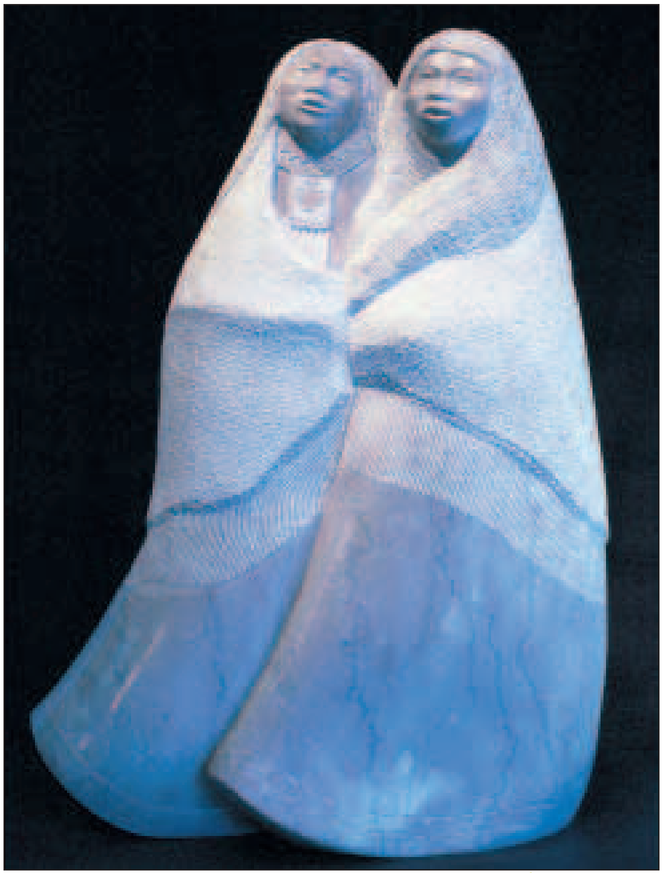
Houser's father was the grandson of the Apache chief, Mangus Colorado, and a relative of Geronimo. Throughout his career, he directed his talent to interpreting the heritage of his people, capturing in each of his sculptures the enduring spirit of Native Americans.

Watching for Dancing Partners **(Figure 24.29)** is a pink Tennessee marble carving of two Native American women standing side by side at a dance. Their smooth, polished faces contrast with the strands of long hair that encircle them. Over their shoulders they wear heavily textured shawls with fringes. These shawls add further textural contrast to the faces and long, smooth skirts. The textural similarities of the two women tie them together as effectively as do their positions next to each other. This carving is meant to be explored slowly with the eyes, so the viewer can appreciate the rich surface effects.



■ **FIGURE 24.28** Calder was one of the early pioneers in creating artworks that actually moved. **In what ways do Calder's works resemble the paintings of Joan Miró and Paul Klee?**

Alexander Calder. *Pomegranate.* 1949. Painted sheet aluminum, steel rods, and wire. 181 × 183.5 × 107.3 cm (71¼ × 72¼× 42¼″). Collection of the Whitney Museum of American Art, New York, New York. Purchase.



■ **FIGURE 24.29** Houser's most moving subjects are women and children. **Identify the importance of texture in this sculpture. How has it been used?**

Allan Houser. *Watching for Dancing Partners.* 1978. Pink Tennessee marble. 76.2 × 53.3 cm (30 × 21″). Museum of the Southwest, Midland, Texas. Gift of Mr. and Mrs. Lynn D. Durham.

Environmental *Art*

A few contemporary sculptors have begun creating **environmental art,** *outdoor artworks that are designed to become part of the natural landscape.*

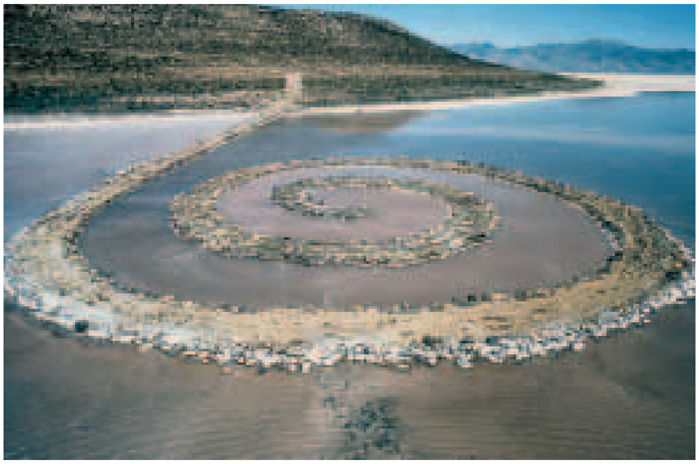


FIGURE 24.30 Robert Smithson. *Spiral Jetty.* 1970. Great Salt Lake, Utah.

1 One form of environmental art is an earthwork, in which the land itself is shaped into a gigantic sculpture.

2 Why do artists choose to create modern earthworks? Perhaps, as some suggest, they simply want to return to nature and use the earth itself as their medium. They also may be motivated by nothing more than a desire to work on a grand scale.

3 Robert Smithson (1938–1973), an American sculptor and experimental artist, created one of the best known earthworks, *Spiral Jetty* (Figure 24.30). This work consists of a huge ramp of earth and rock, 1,500 feet long, that curls out into a secluded section of Utah's Great Salt Lake. It calls to mind the spirals found in nature.

4 Because actual construction can be difficult, earthworks often fail to progress beyond the planning stage. If they are carried out, they are exposed to the destructive forces of nature, as in the case of *Spiral Jetty.* Intended as a permanent construction, Smithson's work today is barely visible beneath the rising waters of the lake.

5 A Bulgarian-born artist and a French-born artist known simply as Christo (1935–) and Jeanne-Claude (1935-) create another form of environmental art. They are the originators of wrapping art, which consists of covering familiar objects in canvas or plastic and rope.

6 One of Christo and Jeanne-Claude's best known works is *Running Fence* (Figure 24.31). The work was an 18-foot-high white nylon fence that stretched across the hills and fields of northern California for 24.5 miles. It was erected by an army of paid workers using 165,000 yards of nylon and 2,050 steel posts in September 1976. Billowing in and out with the wind, its white surface reflecting the changing light of the sun at different times of the day, the completed fence appeared to stretch without end across the rolling countryside.

7 *Running Fence* remained standing for two weeks; then, as planned, it was dismantled. Today the fence exists only on film, photographs, and the artist's preliminary drawings.

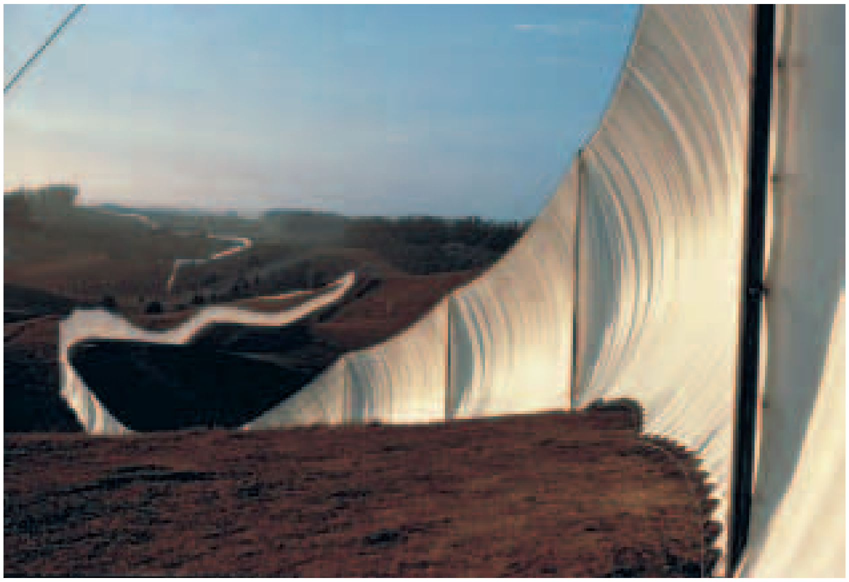


FIGURE 24.31 Christo and Jeanne-Claude. *Running Fence, Sonoma and Marin Counties, California, 1972–76.* H: 5.5 m, L: 40 km (H: 18′, L: 24½ miles).

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Duane Hanson (1925–   )

Duane Hanson's lifelike portraits of people, from camera-laden tourists to weary janitors, have sometimes surprised viewers who have mistaken them for actual people. Hanson uses fiberglass, vinyl, hair, and clothes to re-create the people we pass daily in the shopping mall, at a fast-food restaurant, or on the sidelines of a football game **(Figure 24.32).** We might smile at their bizarre costumes or their peculiar behavior—until we realize that other people may be similarly amused at the way *we* dress and act.

Architecture Since the 1950s

As the twentieth century passed the halfway mark, the International style of architecture, exemplified by such buildings as the Lever House (Figure 23.30, page 540), began to lose its momentum. Uninspired and endless repetitions of the style in Europe and America prompted critics to charge that the urban landscape was becoming monotonous and boring. Architects, well aware of the criticism, began to search for new forms and new approaches.

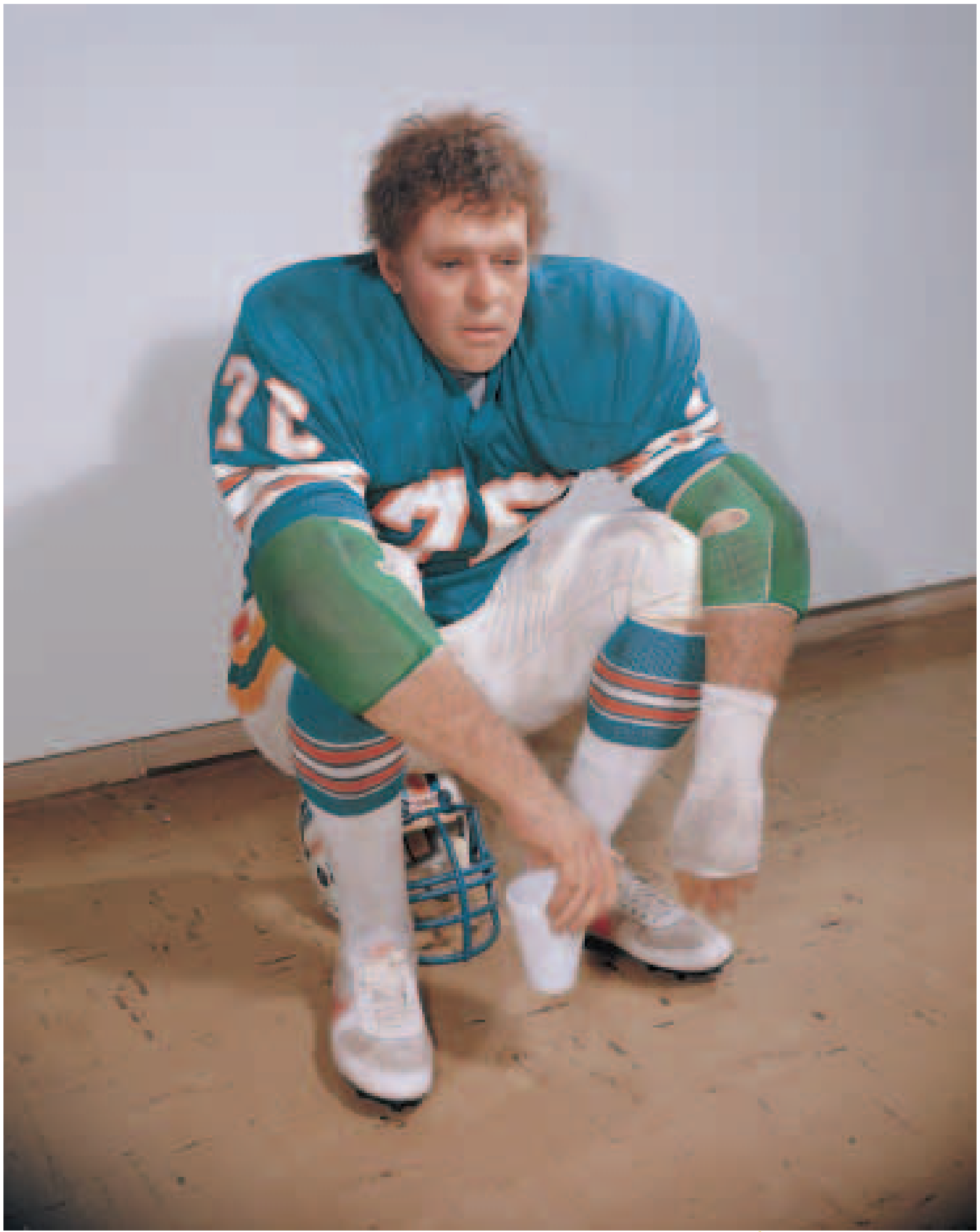

FIGURE 24.32 Viewers often avoid staring too long at one of Hanson's sculptures—thinking that it may indeed be real. **What emotions or feelings do you associate with this work? How would you answer someone who criticized it as looking "too realistic"?**

Duane Hanson. *Football Player.* 1981. Oil on polyvinyl. Life-size. 109.8 × 76.2 × 80 cm (43 ¼ × 30 × 31 ½″). Collection, Lowe Art Museum, University of Miami, Coral Gables, Florida. Museum purchase through funds from Friends of Art and public subscriptions. 82.0024.

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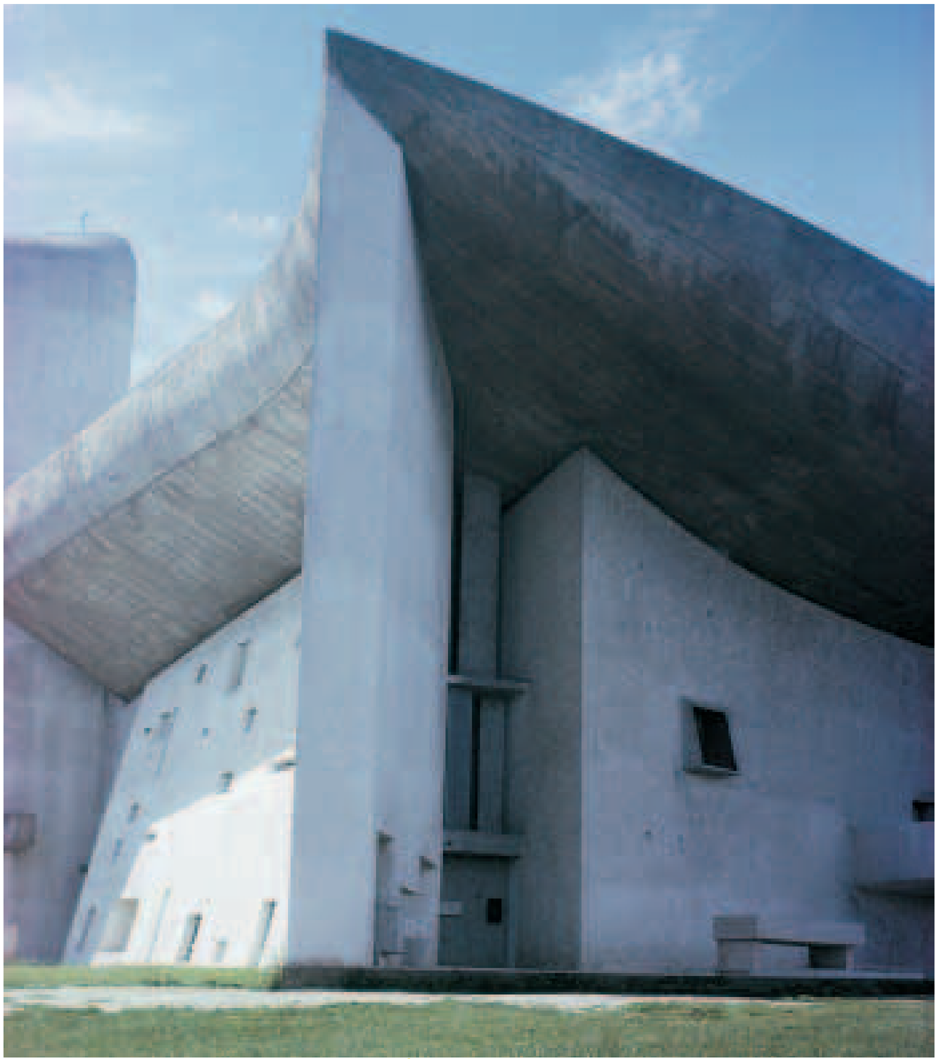
Le Corbusier (1887–1965)

One of the most exciting of the new forms is the Chapel of Notre Dame du Haut in southeastern France **(Figure 24.33)**. It was designed in the early 1950s by a Swiss-born architect named Le Corbusier (luh core-**boo**-see-**ay**). (His real name was Charles-Édouard Jeanneret.) Gone are the boxlike forms of the International style; they have been replaced by massive walls that bend and curve like slabs of soft clay. The addition of a rounded, billowing roof results in a building that is both architecture and sculpture. It reminds viewers of the curving architectural forms of Antonio Gaudi (Figure 23.26, page 537) and the abstract figures of Henry Moore (Figure 24.25, page 563).

At the same time, the building suggests the strength and durability of a medieval fortress. Doors are difficult to locate and, when finally found, lead to an interior mysteriously illuminated by randomly placed, recessed windows. The sunlight passing through the stained glass of these windows provides a pattern of colored light on the walls, the only decoration inside this unusual church.

Frank Lloyd Wright
(1867–1959)

Frank Lloyd Wright began his architectural career in Louis Sullivan's firm. After five years, he left the firm to strike out on his own, but he never forgot his debt to his mentor. From Sullivan, Wright learned about new building materials, such as concrete and steel. Wright's innovative structural designs and



■ **FIGURE 24.33** This building represents a clear departure from the boxlike forms of the International style. **In what ways does this structure resemble a sculpture? What qualities do you associate with this building—delicacy and charm or solidity and strength?**

Le Corbusier. Chapel of Notre-Dame-du-Haut. Ronchamp, France. 1950–54. © 2004 Artists Rights Society (ARS), New York/ADAGP, Paris/FLC.

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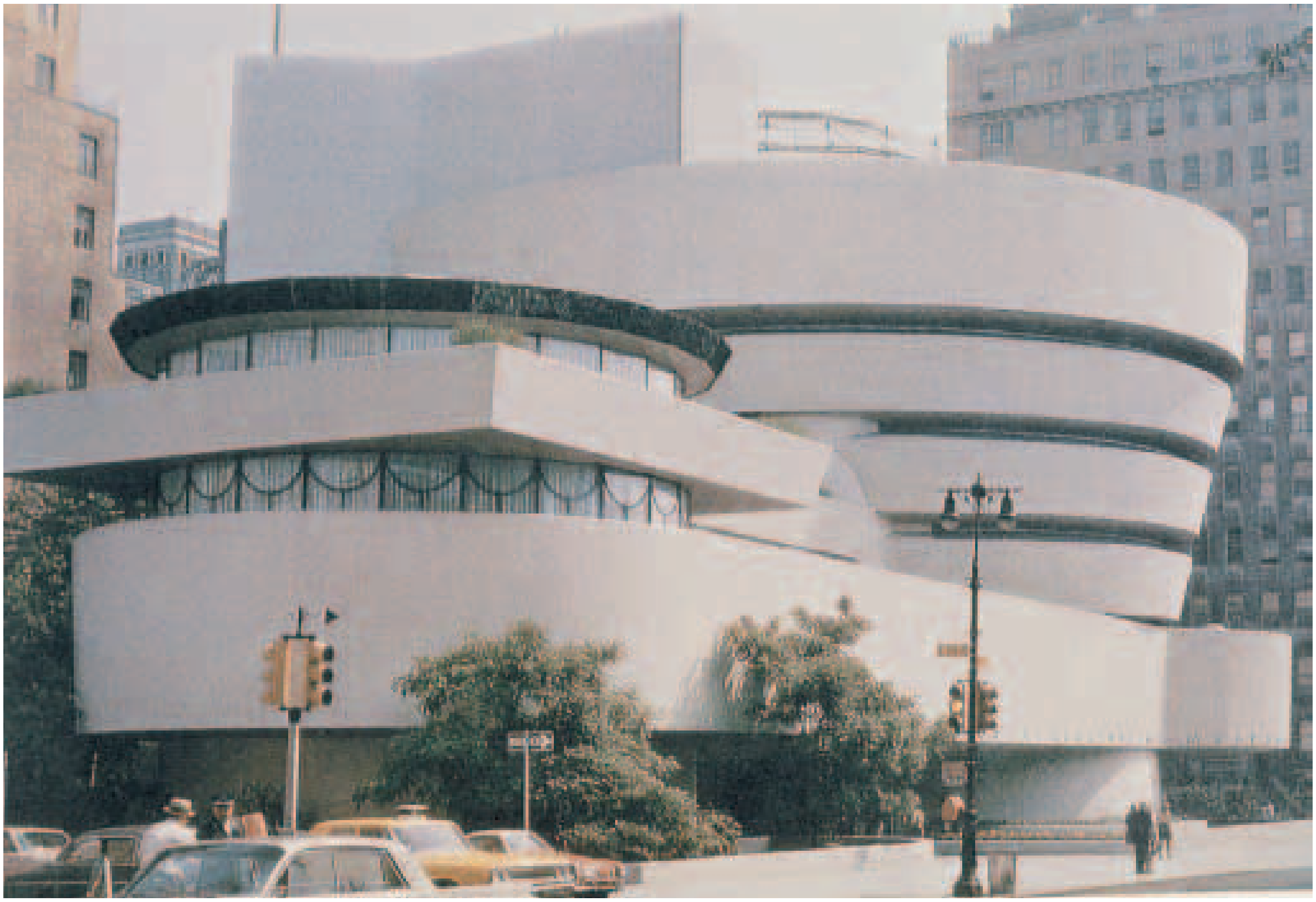

■ **FIGURE 24.34** Wright died six months after the Guggenheim Museum opened; he was 90 years old. **How does this museum differ from more traditional museums? What would you identify as its most unusual feature? Do you consider it to be a successful design? Why or why not?**

Frank Lloyd Wright. Solomon R. Guggenheim Museum. New York, New York. 1956–59. © 2004 Frank Lloyd Wright Foundation/Artists Rights Society (ARS), New York.

unique use of building materials would shape his entire career.

Wright designed more than 600 buildings during his long career. Among them were private homes, office buildings, factories, churches, and hotels. The Imperial Hotel he built in Tokyo met a special test; it withstood the great earthquake of 1923. That triumph helped cement Wright's reputation as one of the greatest architects of the century.

Solomon R. Guggenheim Museum

■ **FIGURE 24.34**

Wright's most controversial building is the Guggenheim Museum **(Figure 24.34)**, a gallery for modern art in New York City. Some viewers have claimed that the outside of the building looks like a giant corkscrew or a cupcake.

Wright wanted to create a museum in which a single continuous ramp spiraled upward. He did not care for the mazelike collections of square or rectangular rooms found in traditional museums. Instead, he designed a single, round, windowless room almost 100 feet in diameter. Around this room he placed a continuous ramp. Visitors can either walk up the slight grade or take an elevator to the top and stroll down to the ground level. In either case, the gently curving ramp allows visitors to walk slowly and thoughtfully past the artworks that hang on the walls.

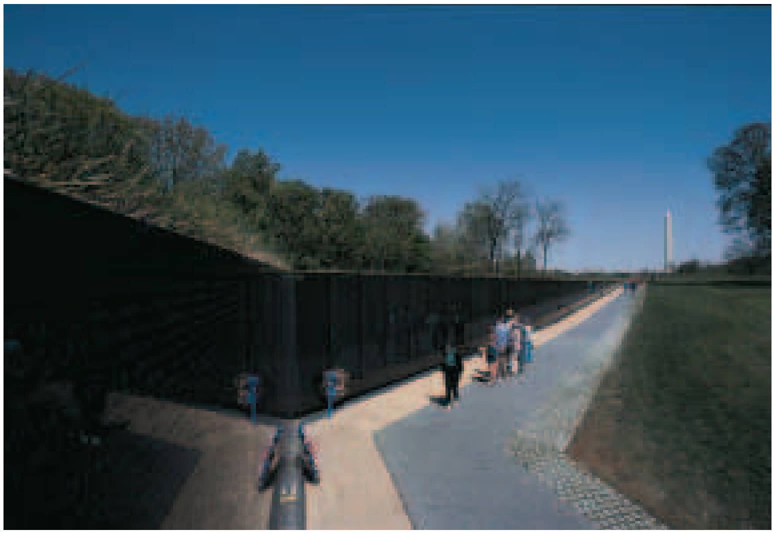

FIGURE 24.35 The mirrorlike surface of the black granite reflects trees, lawns, and other monuments. **How does this monument help viewers understand the terrible cost of war?**

Maya Lin. Vietnam Veterans Memorial, Washington, D.C., 1982.

Maya Lin (1960–)

Although it is difficult to identify as either a building or a sculpture, the Vietnam Memorial has the emotional impact and the originality of expressive form that make it an important work of art. The story of this monument begins in 1980, when Congress authorized a two-acre site for a memorial honoring Americans who had died in the Vietnam War. When Maya Lin, then an architecture student at Yale University, first visited the site, she wanted to cut open the earth as a way of suggesting the violence of war.

Lin's design for the monument—one of 1,400 submitted—was selected by a jury of international artists and designers. On November 13, 1982, the Vietnam Veterans Memorial was dedicated.

Design of the Vietnam Veterans Memorial

Maya Lin's design is a V-shaped black granite wall **(Figure 24.35).** The tapering segments of this wall point to the Washington Monument in one direction and the Lincoln Memorial in the other.

TIME&PLACE CONNECTIONS

c. 1950 2000

Modern Era

See more Time & Place events on the Time Line, page H11 in your *Art Handbook*

SPACE WALK. Astronauts, protected with special suits and life support systems, travel outside spacecraft to perform experiments and study the earth from a distance to monitor changes and learn about our planet.

EARLY COMPUTERS. As early as 1946, researchers at the University of Pennsylvania built the first programmable computer, known as the ENIAC. Each transistor was placed inside a vacuum tube.

ACTIVITY **Speculation.** You are walking in space, looking back down to earth. What are your reactions to where you are and where you have been. Consider the changes in the past 20 years. Describe what you imagine life will be like at the end of the next 20 years.

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The wall consists of 1,560 highly polished panels, each 3 inches thick and 40 inches wide. The panels vary in height. The names of nearly 60,000 dead or missing American servicemen and servicewomen are listed on these panels. They are listed chronologically in the order of their deaths or disappearances. In order to read the names, visitors must descend gradually into the earth and then, just as gradually, work their way upward.

The monument neither preaches nor assigns blame. Instead, through its extraordinary understatement, it succeeds in touching the emotions of viewers—more than 10,000 each day.

Postmodernism

By the early 1980s, increasing disenchantment with architecture's glass-box look made it apparent that a change in direction was needed. This change was soon realized in a new style known as Postmodernism.

Architects who embraced this new style rejected the formal simplicity and clean lines of the International style in favor of designs that were dramatic, daring, and unique. While continuing to use the same steel-cage construction methods popularized by the International style, they began to incorporate decorative features borrowed from other, earlier styles of architecture as well.

Michael Graves (1934–)

One of the first and most impressive examples of Postmodern architecture in the United States is the Public Service Building located in Portland, Oregon, designed by Michael Graves **(Figure 24.36).** Here color, decoration, and symbolism are all displayed on a grand scale. Colored in green, beige, and brown, the building is decorated along the sides with a frieze of stylized fiberglass garlands. A gigantic painted Egyptian keystone adorns the facade. Drawing freely from the vast vocabulary of historical styles in architecture, Graves constructed a building that stands out boldly from the impersonal concrete and steel boxes that are crowded around it.

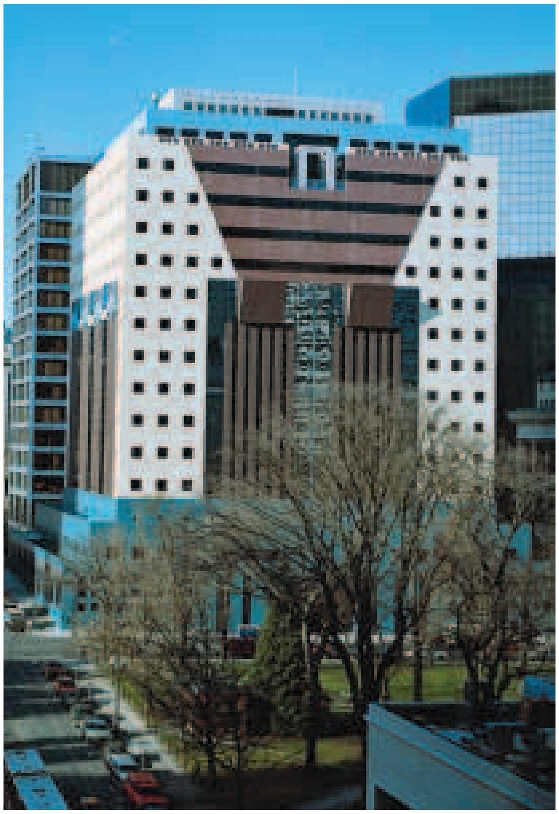

FIGURE 24.36 Graves was the first to design buildings that combine art, ornamentation, and symbolism. **In what ways does this building differ from the Lever House (Figure 23.30, page 540)? How is it similar?**

Michael Graves. Public Service Building. Portland, Oregon. 1980–82. City of Portland Archives.

Like most Postmodern structures, the Public Service Building evokes varying reactions from critics and from the public. Some claim that Postmodern buildings are bold and imaginative, while others regard them as unattractive architectural misfits. No one can deny, however, that they are pleasant—even fun—to look at. That is not a claim that could be made for most buildings designed in the International style.

Charles Moore (1925–1993)

One of the most striking examples of Postmodern architecture is Charles W. Moore's Piazza d'Italia (**Figure 24.37,** page 572), designed to breathe new life into a struggling neighborhood in New Orleans. Intended as a center for community social activities, it is constructed on a circular site that has long served as the location for an annual neighborhood festival.

Because most of the inhabitants of this part of the city are of Italian decent, Moore designed a colorful American version of a typical Italian piazza. Classical Greek and Roman

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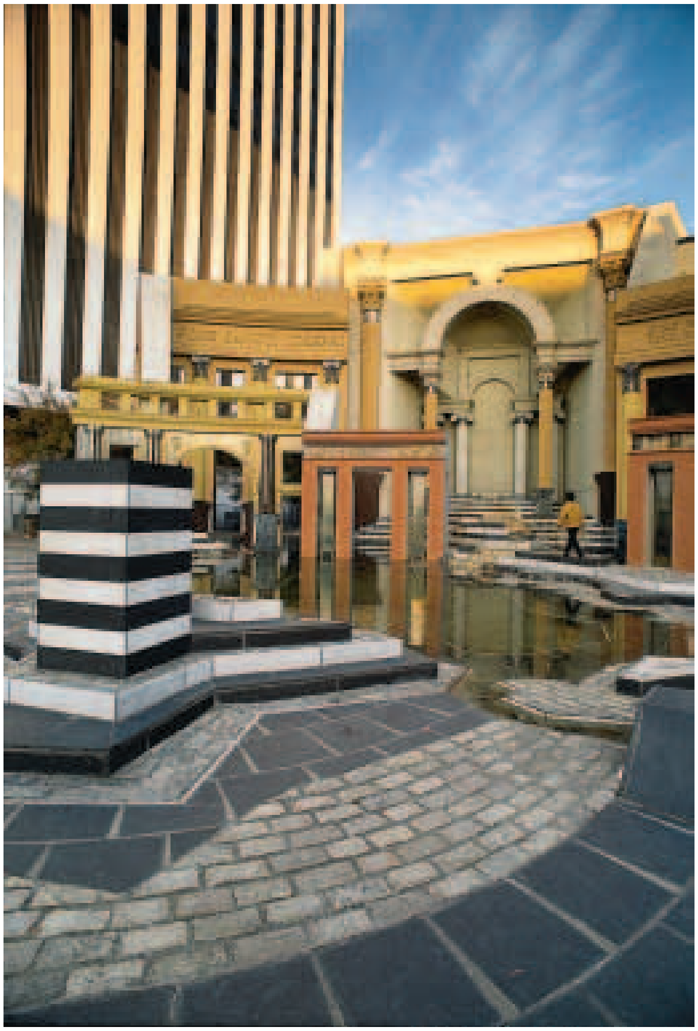

FIGURE 24.37 Moore has praised Disneyland as one of America's most impressive public areas. **In what ways does this piazza reflect the architect's appreciation for Disneyland?**

Charles Moore. Piazza d'Italia. New Orleans, Louisiana. 1976–79.

architectural features and symbols blend with others that owe their inspiration to Mannerism and the Baroque. Geographical references to Italy and Sicily are found at every turn. Even the pavement is inlaid with a map of Italy, with Sicily prominently identified. Twentieth-century innovations are represented in the form of stainless-steel columns and capitals and multicolored neon lights that accent the most important architectural details.

In addition to an elaborate fountain, the central portion of the structure features steps in concentric circles and rows of columns that direct the eye to a raised, semicircular walled space. This resembles the kind of apse found in medieval churches; it functions as a speaker's platform during the annual festivals. Come nightfall, the colored lights illuminate metal, marble, and colored stone, and are reflected in a pool of water calling to mind the Mediterranean Sea. Colorful, imaginative, exciting, gaudy, and excessive—these and many more adjectives have been applied to Moore's piazza.

Frank Gehry (1929–)

Renowned architect Frank O. Gehry was born and raised in Toronto, Canada. His family moved to Los Angeles where he studied architecture at the University of Southern California. He then studied city planning at the Graduate School of Design at Harvard University.

Gehry focused his creative energies and established his own architectural firm. Over several decades he has applied his artistic and design skills to produce public and private buildings in cities all over the world. He has received numerous awards for his work, which is always innovative and often controversial. His sculptural forms add surprising perspective and complexity to the buildings he designs. Gehry's work demonstrates a sensitivity to the ways people move through buildings.

One of Gehry's better-known works is the Guggenheim Museum in Bilbao, Spain. The graceful building composed of complex, flowing shapes blends into its riverside setting. Visitors, who are at first surprised by the exterior, find the interior organization provides a harmonious flow within the galleries and complements the artworks housed in the museum. Another work, the Experience Music Project in Seattle, Washington, is constructed with thousands of titanium and stainless steel panels. The different shapes were inspired by broken parts of a guitar.

Disney Hall

FIGURE 24.38

Dedicated in October, 2003, Gehry's design for the Walt Disney Concert Hall transformed the Music Center of Los Angeles by offering a new venue for the performing arts. The building's exterior is reminiscent of a ship with gleaming hull. The wooden interior and curved ceiling, designed for acoustic perfection, gives a feeling of billowing sails.

Gehry worked closely with acoustics engineer Yasuhisa Toyota to be certain that the hall's interior shapes and surfaces would enhance the sound of the pipe organ and orchestra. Seating in the concert hall surrounds the stage and orchestra area.

The design's success can be attributed to the technical approaches developed by Gehry's firm. Using computer-aided, three-dimensional modeling programs, the artist took the opportunity to create a design that incorporates complex, imaginative design elements with the technical acoustic requirements of the concert hall. The result—a soft whisper spoken from the stage can be heard in a side balcony seat 50 yards away.

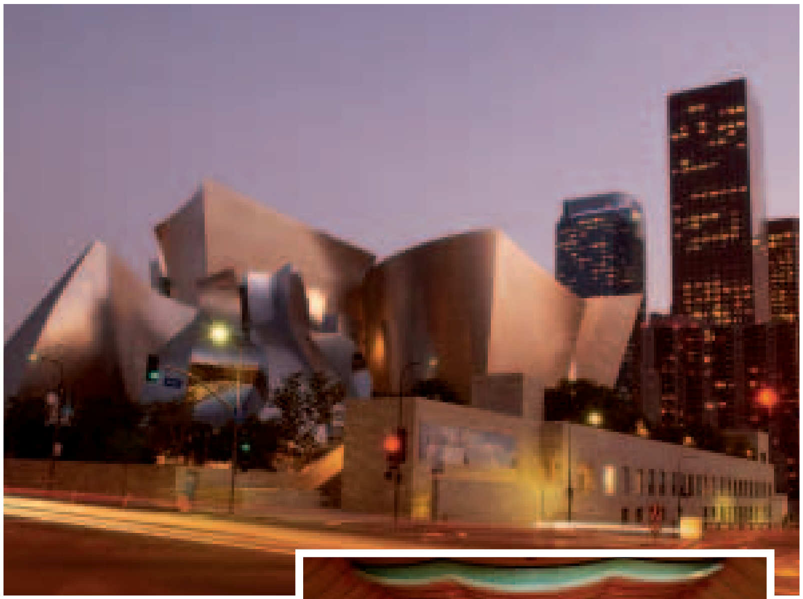

FIGURE 24.38 Because this structure is used as a performing arts center, the architect considered the acoustic qualities as well as design qualities as he planned the building. **How did technology aid Gehry in the planning of this building?**

Frank Gehry. Walt Disney Concert Hall. 2003. Los Angeles, California.

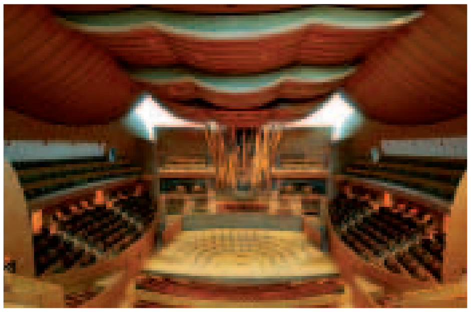

FIGURE 24.39 Disney Hall (interior).

LESSON TWO REVIEW

Reviewing Art Facts

1. **Explain** Why did Henry Moore avoid using models for his sculptures?
2. **Describe** What distinguishes the sculptural technique used by Louise Nevelson?
3. **Recall** Who designed the Guggenheim Museum in New York?
4. **Explain** What distinguishes Postmodern buildings from those designed and constructed earlier?

Visual Arts Journal

Art Criticism and Aesthetics Review the theories of art discussed in Chapter 4: imitationalism, formalism, or emotionalism. Write the name of one of the theories on an index card. Place these cards in a box and pass it around your group so that each person can select one.

Activity Select an artwork from this chapter that possesses the aesthetic qualities stressed by the theory written on your card. Discuss the work in your group. Write an entry in your journal in which you identify the theory of art selected and describe the aesthetic qualities favored by that theory in the artwork you chose.

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Digital Art Forms

Vocabulary

- analog format
- digital system
- fractals
- draw programs
- paint programs

Artists to Meet

- Dan Flavin
- Jerry Uelsmann
- Sonia Landy Sheridan
- David Em

Discover

After studying this lesson, you will be able to:

- Trace advances in technology and the development of digital art media.
- Discuss the impact of technology on contemporary art.
- Identify specific types of software and describe how each is used.

Artists have always been fascinated by the effects of light. Light is reflected on surfaces from a range of sources—indoors or outdoors—and during different times of day and seasons of the year. This human attraction to light has led to the development of art forms that go beyond two-dimensional paintings. Light sculptures include Chryssa's work with changing patterns of light (Figure 3.33, page 72) and Dan Flavin's *Untitled, In Honor of Harold Joachim,* shown in **Figure 24.40.**

Photography as an Art Form

A discussion of light and light media begins by considering innovative ways artists use photography, video, and digital media to create artworks. Chapter 3 introduced you to photography and video media, as well as the early development of digital media and computers to create art.

Photographers such as Alfred Stieglitz and Ansel Adams perfected ways to capture light using the tools at their disposal. Review examples of their works in Figures 3.19 and 3.20 on page 63. Photography was once difficult and cumbersome to use. Technology has brought photography into the computer age.

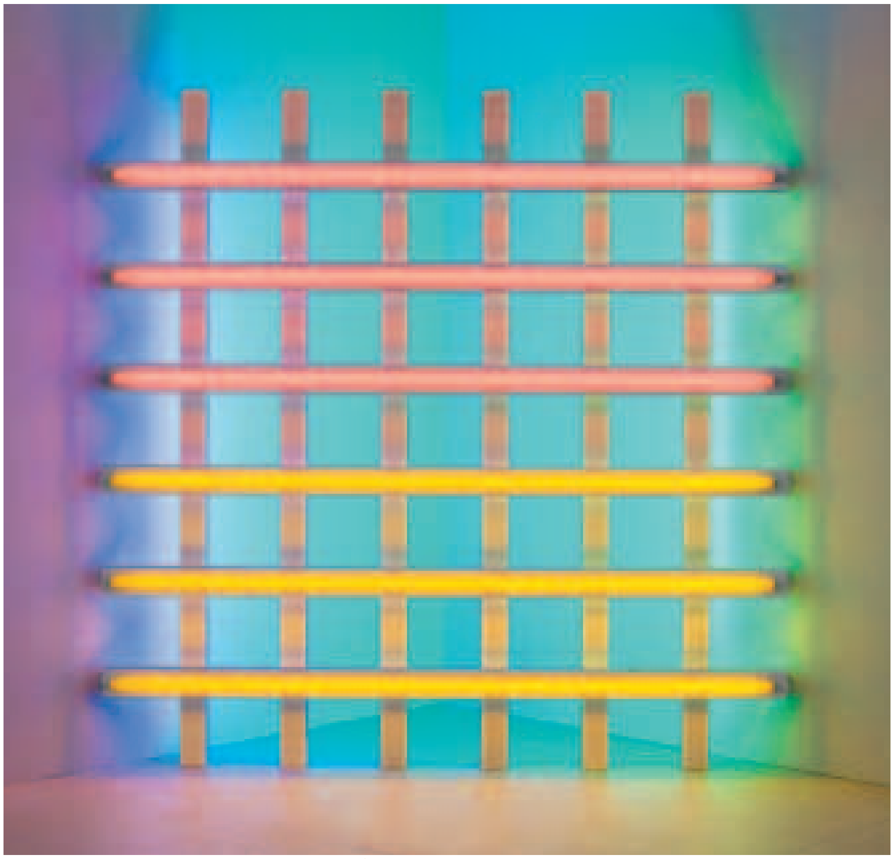

FIGURE 24.40 Flavin's installation is an example of ways artists work creatively with light. **How do you think working with light as a medium is a step toward the development of digital technology?**

Dan Flavin. *Untitled (in honor of Harold Joachim).* 1977. Pink, yellow, blue, and green fluorescent light. 224 cm (8′) square across a corner. Photo: Billy Jim. Dia Center of the Arts, New York, New York. Courtesy, Collection Dia Art Foundation.

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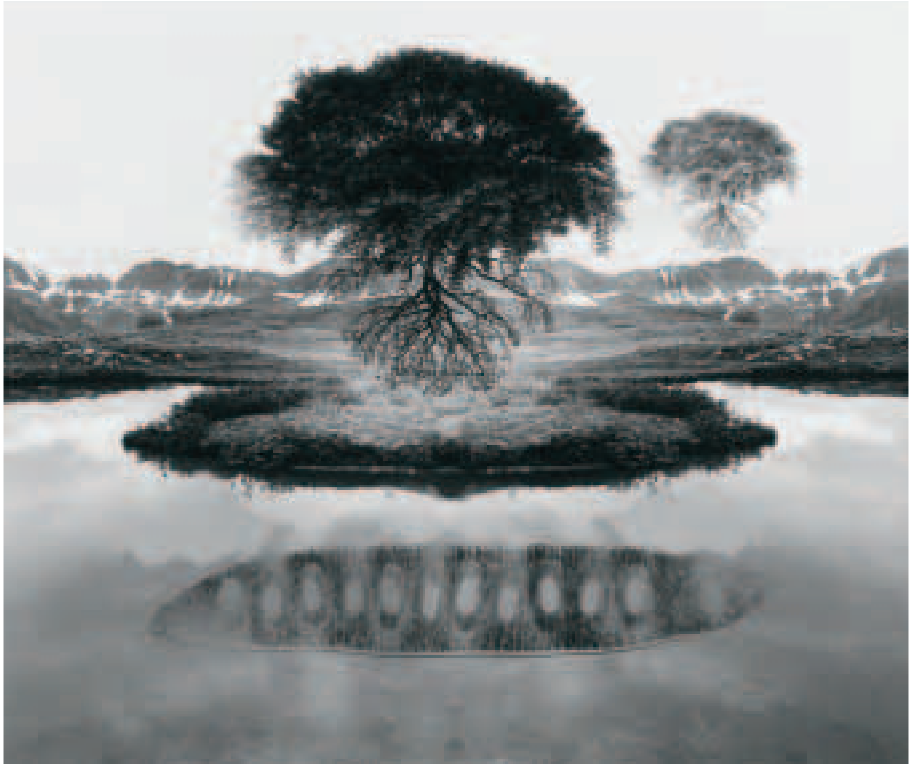

FIGURE 24.41 Uelsmann produced this image by manipulating a still photograph in the darkroom. **How does its composition make this an interesting work?**

Jerry Uelsmann. *Untitled.* 1969. Silver gelatin print. Art Institute of Chicago, Chicago, Illinois. Restricted gift of The People's Gallery. 1971.558.

Video as an Art Form

Video and digital art have changed the way artists work with light in space and time. Video is simply a series of still images that creates a sense of depth, movement, and the fourth dimension—the passage of time. Originally, a strip of film was used to capture and record images. Soon came the development of videotape that is based on an **analog format,** *a nondigital system that embeds electromagnetic impulses from varying wavelengths onto sensitized tape, film, or other storage unit.*

The video format evolved to digital, which not only produces crisper, sharper images but also expands editing tools and possibilities. While the older analog system relies on wavelengths and electronic impulses, a **digital system** uses *a binary system that processes words and images directly as numbers or digits.* The benefit of digital video is that it can be imported into a computer where it can be altered, refined, and shared with others on the Internet or recorded onto a CD-ROM or tape, either digital or analog, for a variety of purposes.

From Video to Digital Art

When cameras became easy to use, readily available, and inexpensive, they dramatically changed art. Artists were empowered to freely explore their personal thoughts and feelings. Today, photography, video, and graphics, linked by computers, have expanded our potential for self-expression by allowing us to quickly generate multiple ideas, create solutions, and mix varied media. The ability to digitally combine drawing, text, sound, and movement engages our senses, thus making the medium interactive. Initially, like photography and video, the expense and complexity of technology limited digital art to a few resourceful artists who collaborated with large corporations that provided access to the latest powerful equipment. We will consider several artists, mathematicians, and scientists who helped forge the path of art technology.

Artists enjoy pushing limits and making novel discoveries. The manipulated images that Jerry Uelsmann **(Figure 24.41)** created in his darkroom were the early ancestors of today's digital cameras and editing software.

Sonia Landy Sheridan

(1925–)

Another trailblazer was Sonia Landy Sheridan, who began experimenting with emerging technology in the sixties with a color photocopier. Trained in traditional media, she taught at the School of the Art Institute of Chicago. There she experimented with many kinds of media, especially new technology, researching ways it could be used as an art tool. She established a new field at the institute called Generative Systems.

Sheridan's philosophy of combining art, science, and technology shaped her artistic direction (see **Figure 24.42**). One experiment led to the earliest form of computer graphic software and some familiar features of today's programs. Working with a former student, John Dunn, she produced software that took advantage of a "bug" in a video program allowing them to manipulate video. They were able to photograph, video, draw, and morph images as well as alter colors.

Digital Software Development

As early as the 1950s, artists such as Herbert Franke and Ben Laposky experimented with analog computers. The techniques they used were converted onto digital computers and have been part of their language ever since.

Two-Dimensional Computer Drawing

Originally, computer drawings were made with a plotter. A plotter is a small ink-bearing wheel that moves and draws a line on paper based on mathematical instructions programmed into a computer. These were usually black-and-white line drawings best suited for architectural or interior design. Based on mathematical formulas, plotter drawings led to today's vector or "object oriented" drawing software. Experimental artists worked with video and computer engineers to develop painterly software based on dots of light, or *pixels*. This resulted in bitmapped software.

Three-Dimensional Visual Environments

Advances in technology revolutionized the way artists work with space and how they create and manipulate three-dimensional forms. Using light as an element on a computer, artists can create art forms and shapes just as painters do. Most importantly, artists who made major contributions to the development of software worked first in traditional media.

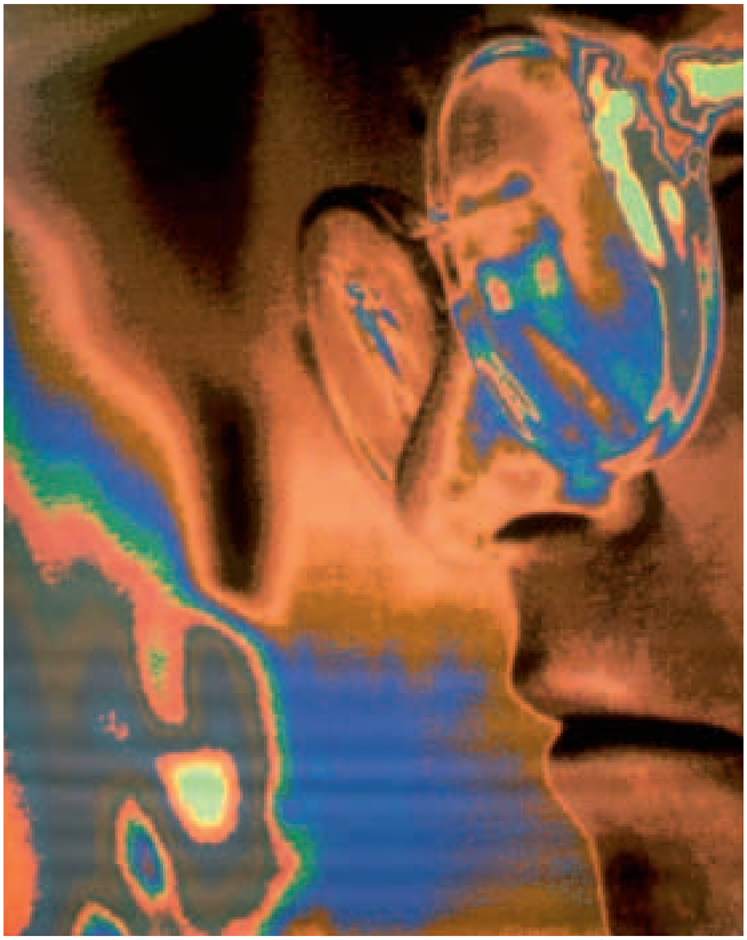

FIGURE 24.42 Sheridan's experimental computer work resulted in the ability to play with color and balance in creative ways. **What features can you identify in this composition?**

Sonia Landy Sheridan. *Sonia.* 1982 EASEL software; Cromemco Z-2D hardware; black and white video Painting face in color with a b/w camera and cycling. © Sonia Landy Sheridan. 1997.

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David Em (1952–)

Trained as a painter, David Em is an electronic media artist known for his imaginary 3-D landscapes that reside within a computer monitor. Em's mother was an artist. As a youth, he drew for pleasure, read about art and artists, and visited museums. Later he studied painting in Philadelphia, where he met two chemists who showed him ways to control acrylic paints for his highly textured 3-D surfaces. Eventually Em produced textured plastic sculptures that he considered 3-D canvases composed with light.

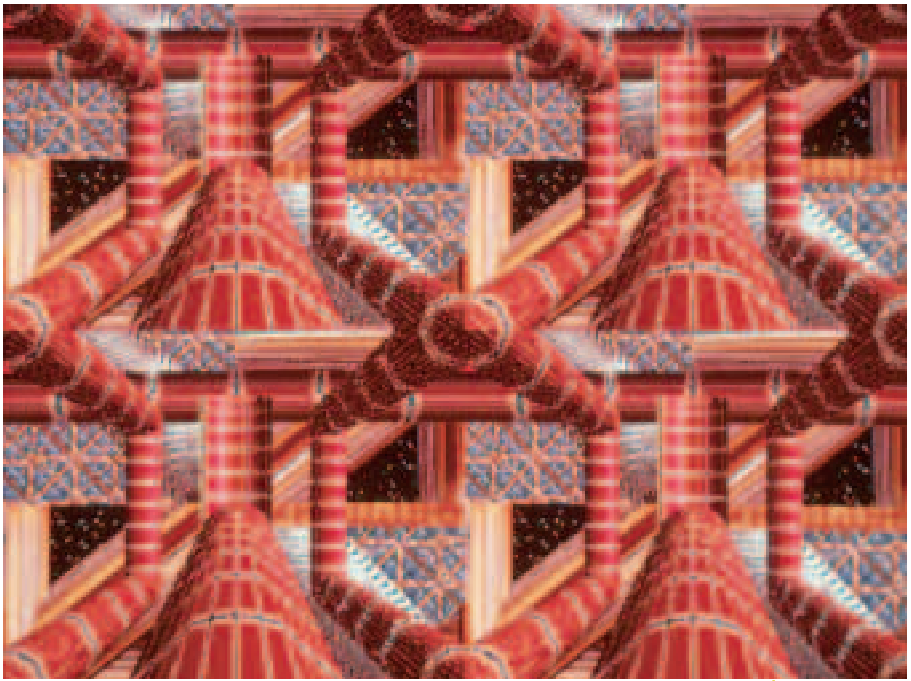
One day he found an old, discarded color TV and began to experiment with the knobs that control hue, saturation, and brightness. He produced a range of extraordinary colors. Em shared his results with electronic engineer Larry Templeton, who designed and produced video image processing systems. This allowed the artist to create electronic paintings on television screens.

Still dissatisfied with the lack of control over color, Em met Alvy Ray Smith, a computer scientist working on a method to control the hue, saturation, and brightness of every dot on a monitor screen. Before Em, no one with a fine arts background had sat at the controls of this system. Within one hour Em created his first computer image, painting with an electronic stylus. His brushstrokes created vibrant colors on the screen. The program he used, created by Smith, was called Superpaint.

Em combined his interests in sculpture, architecture, and painting. He created imaginative alien worlds from geometric shapes that repeat, change size, stretch and shrink, have texture, and show light and shadow. Like an Escher drawing, as the title for **Figure 24.43** indicates, Em's art makes one feel able to travel through his surreal, mysterious settings. Presently, Em continues to work with computers using commonly produced art software and every imaginable desktop tool he can find—from scanners to digital cameras and video.

Fractals

In 1981, the personal computer was developed. By the mid-1980s, computers were affordable and had "user friendly" software. Artists began using digital darkroom software. In the meantime, Benoit Mandelbrot, a French researcher, created the study of nonlinear systems, called fractal geometry. **Fractals** are *geometric structures that have a regular or*



ART Online

Explore fractal environments in Web Links at art.glencoe.com.

FIGURE 24.43 Em worked as an Artist in Residence at NASA's Jet Propulsion Lab in Pasadena, California, in 1977, where he produced this work. **Describe the way this work makes you feel. How is it a successful artwork?**

David Em. *Escher 1979.* Cibachrome print of digital image. 76.2 × 101.6 cm (30 × 40″). Private collection. © David Em.

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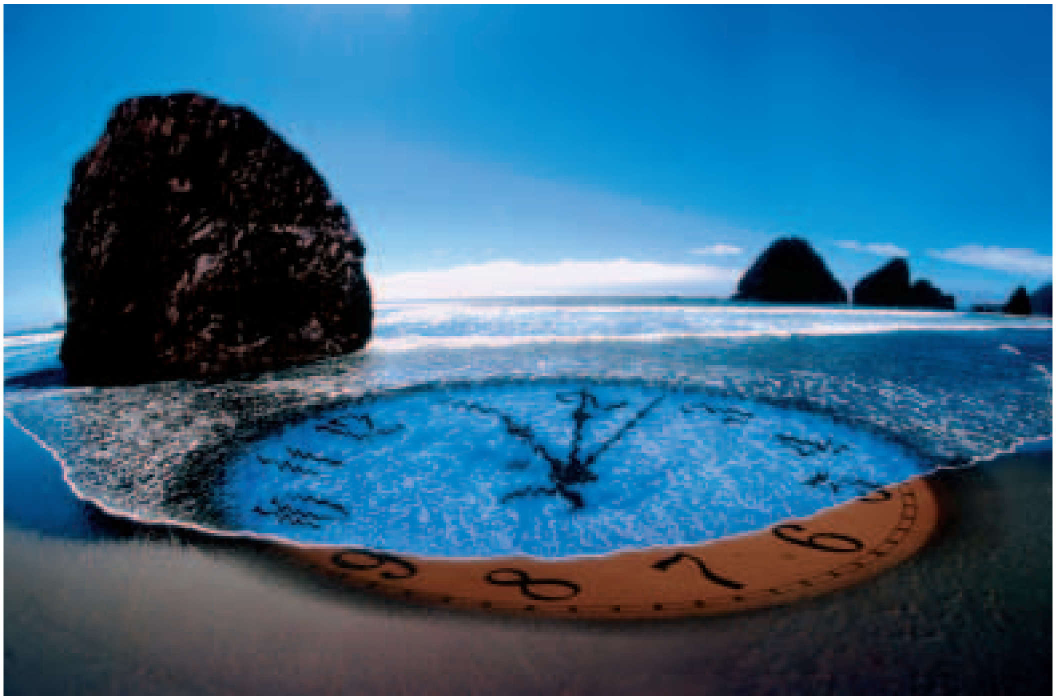


FIGURE 24.44 This work combines digital photography and image manipulation software to create a surreal landscape. **What mood or feeling do you experience when viewing this artwork?**

Philip Wallick. *The Tide of Time.*

uneven shape repeated over all scales of measurement and a dimension determined by definite rules. With the aid of computer graphics, Mandelbrot found ways to display complex and beautiful fractal designs. To accomplish this, he developed a mathematical concept known as the *Mandelbrot set*. The result was the creation of the first computer programs able to print graphics.

Organic Art and Early Animation

After Mandelbrot published his detailed studies of fractal algorithms, the organic art movement began. William Latham, an English printmaker and sculptor, was working at IBM laboratories. With a team of programmers and researchers, he developed a unique 3-D computer graphic system that mathematically changes forms and animates them. He calls his work 3-D computer sculptures because they live in cyberspace and mutate in virtual or real time.

Inspired by his interest in stalactites as well as the art of the Baroque period and René Magritte, Latham uses a programming technique called recursion. He selects an initial object, created mathematically, and then the program automatically creates eight mutated siblings of the object. Latham developed techniques that opened the door to more possibilities, allowing artists to manipulate images using computer programs. The digital art in **Figures 24.44** and **24.45** are examples of the new directions this art form has taken.

Art and Digital Software

In the twenty-first century, computers are as common in homes and schools as telephones and televisions. As a communication tool, the computer can be used to compose and send messages with text, sound, still images, video, and animation. Software developers no longer work in isolation, so programs are more intuitive and have standardized menus, commands, and icons. Symbols represent tools and shortcuts. Once you are familiar with one kind of software, you can apply similar ideas to other programs.

Many art classrooms and studios today are equipped with digital devices such as a computer, printer, scanner, and digital camera. Computers have software programs for drawing, painting, photo editing, Web design, and even animation. Although there are hybrid programs that share features of several types, most art software falls into one of the following categories:

- **Draw programs** *are two-dimensional vector or "object oriented" draw systems that are based on mathematical formulas.* Each line or shape is an object that can be quickly selected, moved, or altered. The distinct advantages are its ability to make very precise figures, and objects can be resized—made larger or smaller—without loss of quality. Use this kind of software for sharp, crisp letters and hard-edged designs.
- **Paint programs** *are painterly, "pixel based" programs that are also called "bitmapped."* Lines and shapes are made from individual pixels, or dots. These dots make it easy to edit parts of an image and apply special effects that simulate real art materials, brushes, and textures. Photo editing software is also pixel based and allows you to adjust the hue, saturation, brightness, and contrast of a digital photo or scanned image.
- **Animation software** is based on various paint, draw, and 3-D systems. There are many choices, from high-end professional programs to simpler ones such as Frame animation. This kind of software has become popular for those who want to create simple animations just for fun or to use in Web page design.
- **3-D modeling and rendering programs** are available for professional and general use. Simpler versions focus on making 3-D forms from geometric volumes based on cubes, cylinders, and spheres. Others include construction of 3-D environments based on width (x), height (y), and depth (z). Similar to movies, they include lighting and camera controls to adjust the intensity and direction of the light source as well as camera views and angles. Be sure to check memory and system requirements before purchasing.
- **Page layout software** formats text and graphics (vector and bitmapped), making it a major tool for a graphic designer. The artist begins with a blank document and imports text from a word processing program into panes or windows containing the tools used to manage and arrange text. Frames are added to hold either text or pictures. For more complex page layouts, several frames of different sizes may be added.
- **Multimedia presentation software** allows you to create a digital slide show by combining work from many sources—drawn images, photos, text, sound, and video—all into one document. Perhaps you have already used this kind of software for a presentation, report, or your digital portfolio. Each slide is a page of the show. You can scan or take photos of your work with a digital camera and include original artwork made on the computer if it is saved as a JPEG file. After the content is arranged on the slides, add your own narration, special effects, or background music.

■ **FIGURE 24.45** This type of 3-D animation is used to produce complex computer gaming software. **What innovations by artists like Em and Latham led to computer animation programs?**

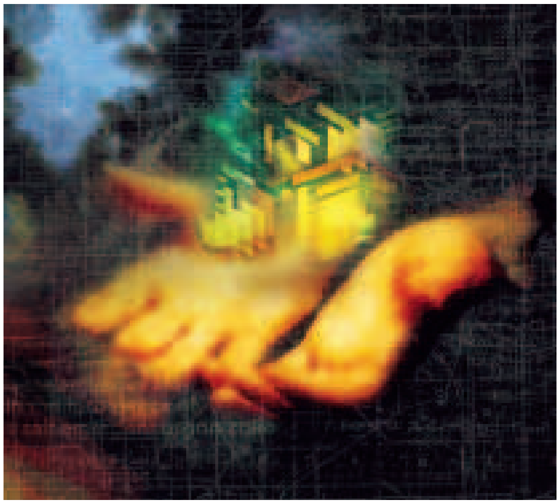
3-D animation art.

As technology evolves, the artistic options for self-expression increase. When deciding how to complete an artwork, you can readily combine traditional and digital media depending on the results you want to achieve. If you make a painting, scan it or take a digital photograph of it. This digitizes it so that you can open it in a paint program. There you can select tools to add digital brushstrokes and special effects to create a whole new artwork.

The ability to digitally store files has many advantages. Not only can you retrieve these files quickly, but you can also reproduce and rework an image in endless ways. This allows you to be creative without wasting materials such as paper and paints. With the Internet, it is simple to research and share examples of art with others.

The Story of Art Continues

Art has its roots at the dawn of civilization, and it has continued to thrive from age to age to the present. Every nation and culture has produced art in one form or another. Flourishing during periods of prosperity and grandeur, art somehow manages to survive wars and catastrophes. Whether admired, ignored, ridiculed, or condemned, it has managed to endure. Artists continue to dream, to experiment, and to create. The efforts of many of these artists are destined to be recorded in future chapters of art's impressive story—a story that began centuries ago, when the first artist, awkwardly making marks on stone, discovered it was possible to create an image on the rough wall of a cave.



■ **FIGURE 24.46** Layers, colors, and forms are combined to create this digital artwork. **Describe the image you see. What does this composition express to you?**

Jeff Brice. *Untitled.* Digital image.

LESSON THREE REVIEW

Reviewing Art Facts

1. **Define** What is digital media?
2. **Explain** How did Sonia Sheridan use software to manipulate video?
3. **Recall** What three elements did David Em experiment with that became part of most paint programs?
4. **Explain** List the differences and similarities between draw and paint programs.

Making Connections

Identifying Influences The visual arts are mirrors of the cultures and times that produce them. The works presented in Chapter 24 are a small sampling of art of this period. Understanding contemporary art requires us to know something of the forces that drive our world culture.

Activity Re-examine the paintings, sculptures, and architecture illustrated in Chapter 24. What are the social, economic, political, and religious factors that influence these artists to create the art that they do? Do these factors differ from events that drove artists in other time periods? How will future artists be influenced? Write your responses in a short paragraph.

ART Online CONTENTS Visit art.glencoe.com for study tools and review activities.

STUDIO LESSON

Expressive Computer Painting

Materials

- Computer with monitor
- Paint program (or draw program)
- Digital tablet and stylus (optional)
- Color printer

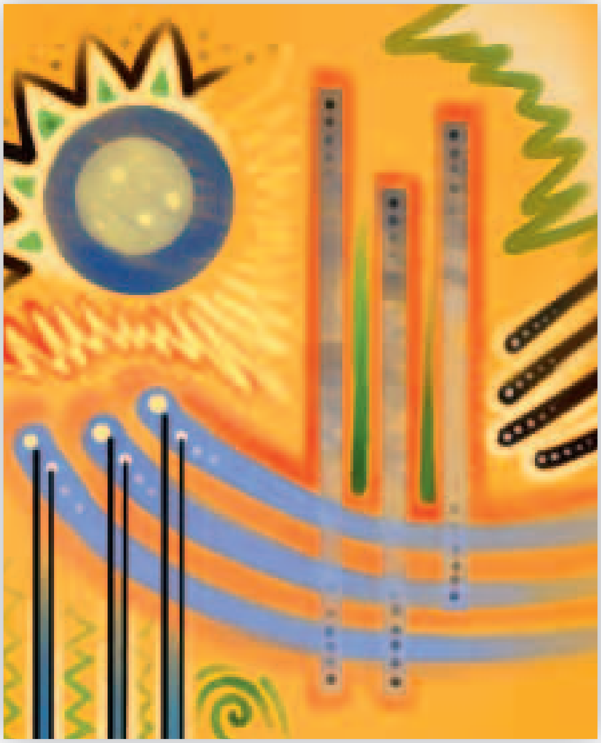


FIGURE 24.47 Student Work

Create an expressive painting with color and lines using three different brushes. Combine geometric or free-form shapes in a variety of sizes to create unity in a nonobjective composition.

Inspiration

Compare Kandinsky's nonobjective painting (Figure 23.11, page 522) with the work by Robert Motherwell (Figure 24.24, page 554). What is similar, what is different? How does the balance in each work affect the composition? Brainstorm with the class a list of adjectives that convey moods and emotions. Identify one mood to illustrate your work.

Process

1. Choose a color scheme of three to five colors to match the emotion you chose. Consider how light and dark values reinforce emotions.
2. Experiment with a variety of brushes and strokes. Remember to use the Edit/Undo command to eliminate what you do not like.
3. Add lines to express the mood. Repeat lines and adjust width, length, and color. Add details to some areas for emphasis.
4. Work in layers. Place a variety of lines, shapes, and colors in layers to create effects. Try out different ideas before making the final decision.
5. Title your final work. Save in a file format and resolution that is compatible with your printer.

Examining Your Work

Describe What kinds of lines and colors did you choose to express the idea or mood of our work? Identify the color scheme, range of values, and opacity.

Analyze How does your eye move around the canvas? Is the composition unified, with repetition of lines and colors?

Interpret Write a sentence expressing the idea of your composition. Ask other students to list adjectives to describe your work.

Judge Does your work convey the idea of the original descriptive word you chose? If the emotion changed as you completed the work, describe how it is different.

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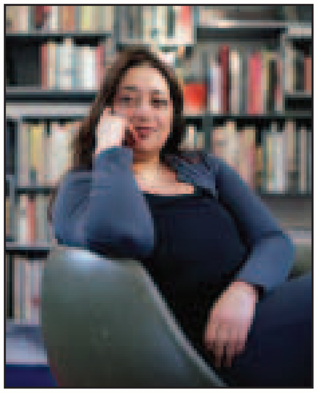
The Master Builder

Zaha Hadid takes architecture into the future.


STEVE DOUBLE

Hadid (above) says of the Rosenthal Art Center (below): "The concept is a jigsaw of diverse exhibition spaces. . .each with different lighting conditions."

Iraq is home to some of the world's most ancient buildings. It is also the birthplace of an architect whose buildings are futuristic. Born in Baghdad in 1950, Zaha Hadid studied architecture in London, where she now lives. She has risen to the heights of her profession where achievements of women architects are often overlooked. In 2004, Hadid became the first woman to win the Pritzker Prize, the highest honor given to architects.

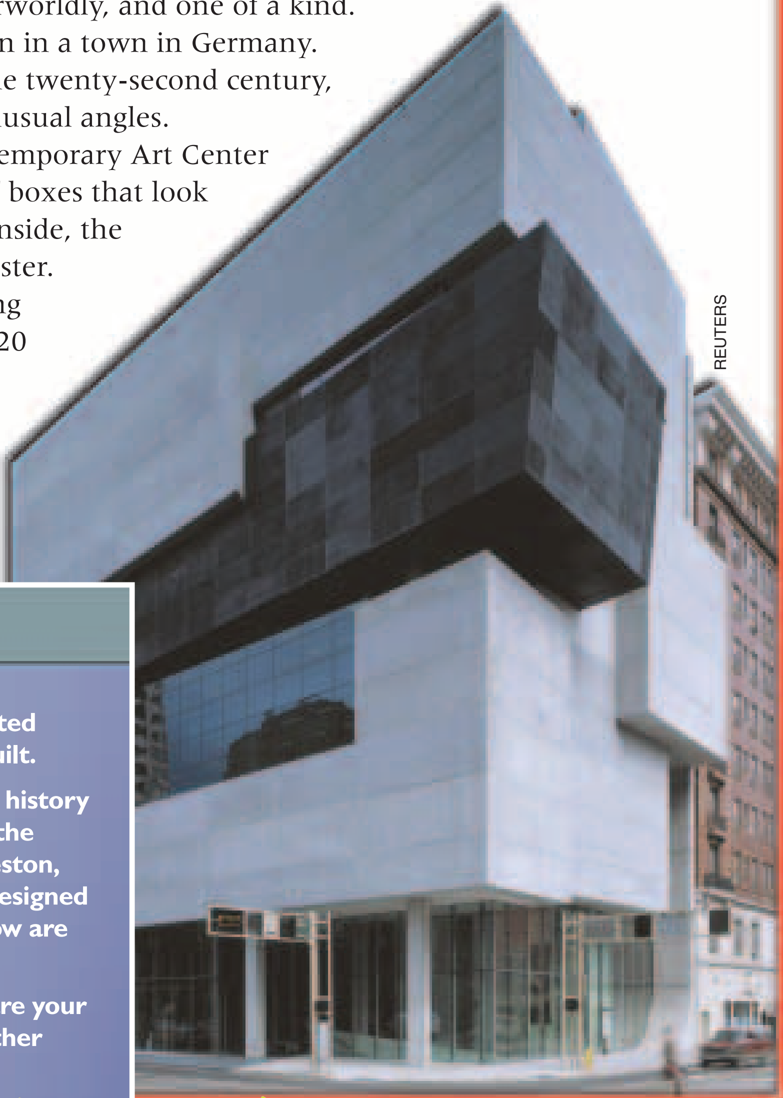
Hadid's fame has come from producing architecture like no other. For one thing, she is bored with walls that meet at right angles. "There are 360 degrees," she has said, "so why stick to one?" A building is a place for shelter, but that does not mean it has to be a "dull box." Instead, it should be a "fun" place. Hadid's work has been called outrageous, thoughtful, otherworldly, and one of a kind.

Her first building was a small fire station in a town in Germany. It looks like a fire station from perhaps the twenty-second century, with walls that swoop and stick out at unusual angles.

Another building—the Rosenthal Contemporary Art Center in Cincinnati, Ohio—resembles a stack of boxes that look like they might slide off onto the street. Inside, the hallways curve and ramp like a roller coaster.

Hadid's biggest project so far is a housing development in Singapore that will take 20 years to complete. It is designed to create a community for 50,000 residents and 70,000 workers.

As many more people have come to appreciate, Hadid thinks outside the box.


REUTERS

TIME to Connect

One of Hadid's current challenges is designing a community to house 50,000 people. In the United States, many planned communities have been built.

- **Using your school's media center, research the history of twentieth-century planned communities in the United States, such as Levittown, New York; Reston, Virginia; or Bonita Bay, Florida. Find out who designed them. Compare the different communities. How are they similar? How are they different?**
- **Write a report summarizing your findings. Share your report with the class. Use online photos and other primary sources to illustrate your findings.**

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CHAPTER 24 REVIEW

Reviewing the Facts

Lesson One

1. How did Paul Klee incorporate fantasy into his paintings?
2. How does Abstract Expressionism differ from representational art? Name four artists identified with the development of this movement.
3. Describe Jackson Pollock's technique of painting.
4. What characteristics are typical of the works of Hard-Edge painters?

Lesson Two

5. What building combines the features found in the abstract figures of Henry Moore and the curving architectural forms of Antonio Gaudi? Who was the architect for this building?
6. What is environmental art and how does it differ from traditional sculptural forms? Name two artists working in this art form.
7. What did Postmodern architects accept and reject from earlier styles of architecture?
8. What memorial did Maya Lin design? Describe the symbolism of the design.

Thinking Critically

1. **ANALYZE.** Analyze the color scheme of Edward Hopper's painting *Drug Store* (Figure 24.7, page 550). How do the colors relate to each other on the color wheel? How do these colors contribute to the mood expressed by the painting?
2. **COMPARE AND CONTRAST.** Refer to Henry Moore's sculpture in Figure 24.25, page 563 and to Alexander Calder's sculpture, Figure 24.28, page 565. Compare and contrast how each artist used natural shapes to achieve harmony.

YOUR DIGITAL PORTFOLIO

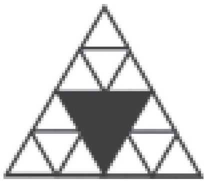
Select a realistic artwork that appeals to you. Make a thumbnail sketch of the work's subject. Consider how you would alter the realistic qualities of the subject to make them surreal. Try scanning your sketch. Looking at one specific object in your sketch, transform shapes into surreal forms. Make several sketches to show an evolution from realism to surrealism. Save your work in your digital portfolio.

Standardized Test Practice

Math

Read the paragraph below and then answer the questions.

Artworks using geometric designs lead computer-aided artists into the world of *fractal art.* Fractals are nothing new. In 1915, the Polish mathematician Waclaw Sierpinski noticed a recurring fractal common in Italian art of the 1200s. Shown here, it has become known as the Sierpinski Triangle.



1. In the Sierpinski Triangle shown, how many similar triangles have the same orientation as the black triangle?

   Ⓐ 2　Ⓒ 4
   Ⓑ 3　Ⓓ 1

2. How many triangles are congruent with the black triangle?

   Ⓔ 2　Ⓖ 4
   Ⓕ 3　Ⓗ 1

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CAREERS IN Art HANDBOOK

Many challenging and rewarding occupations exist in the visual arts. Schools, museums, galleries, small businesses, and large corporations look for creative and knowledgeable persons for art and art-related positions. An awareness of some of these opportunities may help you as you begin thinking about your own career plans. The experiences offered in your art classes may spark your interest and enthusiasm for a career in art. For more detailed information concerning the careers outlined in this handbook as well as other areas of art, consult your art teacher, guidance counselor, and librarian. You may be surprised to find that art and art-related career opportunities are plentiful and quite varied.

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Art Director

To become an artist, you must gain an understanding of the elements and principles of art. You must see things in a visual way as compared to the written word. Whatever your medium, you will most likely want to achieve a unified effect. Like artists, art directors use their creative vision. They use it to develop materials for magazines or advertising agencies. Whether he or she uses striking photographs, clever illustrations, or elegant typefaces, it is the art director's ability to present a unified artistic concept that makes an ad campaign or magazine layout successful.

An art director sets up a scene for a photo shoot for an advertising campaign.

"As an art director, I get great satisfaction from meeting the challenge of producing artistic work that entertains and informs people."

When he was offered the position of art director for a prominent advertising agency, Joe Meola knew he would be using his artistic talent as well as his communication and management skills to do the job he had always dreamed of doing. Art directors are the creative sources of advertising agencies and magazines. They create ideas and develop strategies for advertising campaigns and page layouts. They work with graphic artists, photographers, writers, marketing staff, and clients to oversee the entire creative process of the business.

To be a successful art director, you need to be creative and be able to work well with people. You also need an inventive mind to develop new themes that enhance the presentation of your publication or advertisement and you need to make connections to current events and trends. It is important to be able to communicate your ideas to a wide variety of other artists. Finally, you need to have a passion for excellence, and the ability to analyze and criticize each completed issue or campaign. To develop these skills, you need an interest in a variety of artistic media and some experience working on visually oriented publications.

Q: Does your job encourage creativity?

A: My job requires a strong artistic sense, as well as the creative ability to visualize a finished product. I have to make my creative vision known to others so that they can accomplish their role in the process.

Q: What art education or training is required for a career as an art director?

A: An art director needs a strong background in graphic art. Most art directors hold a bachelor's or master's degree in the field. You need to take classes in drawing, painting, graphic design, printmaking, and art history. But you must also study literature, English, and history, as these are essential to an understanding of concept development, writing, and publication. It is helpful to gain some experience in publishing while you study. For example, you can work on a yearbook, school newspaper, in a print shop, or in graphic design studio.

Q: Are there specific skills one needs?

A: Art directors need to be good at combining their own ideas and visions with the talents of many artists and writers. Therefore, the one skill you need, in addition to being artistic, is the ability to supervise others effectively.

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CAREERS IN Art

Graphic Designer

The diverse media and methods available to artists make possible a kind of visual communication. The ability to communicate visually is also important to graphic designers. By knowing how to see with an artist's eye, the graphic designer is able to select and arrange type, art, photos, and borders for layouts to create attractive materials for businesses and organizations.

These graphic designers work on a storyboard to work out an appealing graphic design.

> ***"I have always loved to draw and create images on computers. Becoming a graphic designer opened up a whole new world of creative possibilities for me. The best part is that I get paid to do what I most enjoy!"***

After taking a college course in computers, Phi Nguyen discovered that she could combine her technical skills with her artistic ability by becoming a graphic designer. Now, she works for a variety of companies designing everything from record labels to web sites. Graphic designers use a variety of print, electronic, and film media to create art that meets a client's needs. Most graphic designers use computer software to create promotional displays and marketing brochures for new products, visual designs for corporate literature, distinctive logos for products or businesses, and cover designs for music CDs or video cassettes. It doesn't stop there. Film credits and TV commercials are also often designed by graphic artists.

To be successful in this field, you need to be able to solve graphics problems conceptually and communicate your ideas clearly. Good graphic designers are resourceful and original thinkers. If you love to draw and to express yourself in a variety of media, you, too, can become a graphic designer.

Q: In what ways does your job encourage creativity?

A: When I was a kid, I remember someone telling me to stay "within the lines" as I drew in my coloring book. Most young artists probably do the opposite. I always enjoyed being both artistic and disciplined. For graphic designers, creativity and problem-solving go together. I am often asked to create original designs while, at the same time, I must meet a list of requirements, restrictions, and deadlines.

Q: What art education or training is required for a career as a graphic designer?

A: Nine out of ten graphic designers have a college degree, and most major in graphic design. College programs in graphic design provide training in art as well as in computer techniques and programs. Most designers specialize in a particular area such as illustration, typography, or packaging. You also need to take basic studio courses in drawing, painting, principles of design, and in art history.

Q: Are there any specific skills needed to be a graphic designer?

A: Yes. Graphic design requires artistic and technical skills. It is important to have a mechanical aptitude and a strong background in computers.

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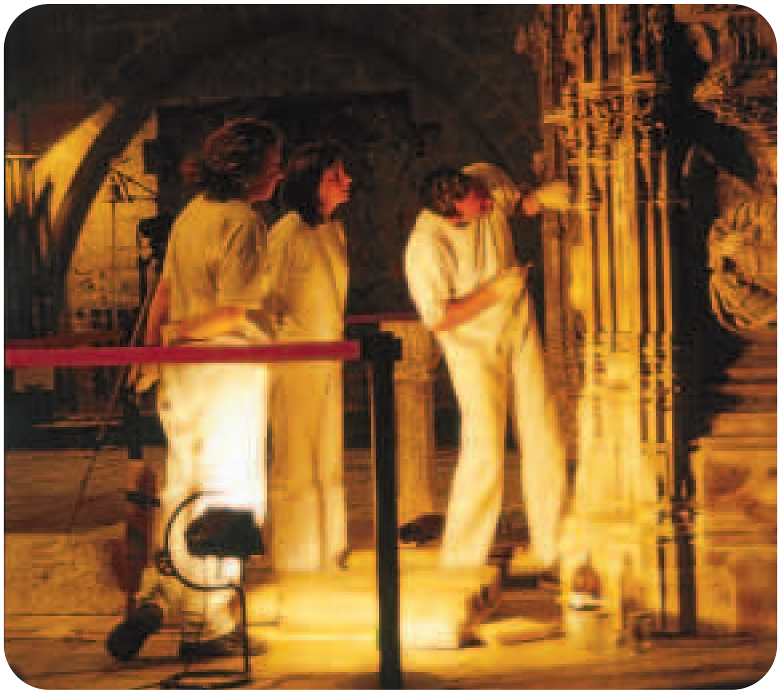
Art Conservator

Art conservation is different from art restoration in that the conservator avoids adding anything to an object that cannot be easily removed or identified. Among the most significant, and controversial, efforts of art conservation is the cleaning of the fresco by Michelangelo on the ceiling of the Sistine Chapel. (See page 370.)

> ***"Nothing gives me greater pleasure than stepping back to look at the results of our conservation efforts—to see a grand work of art restored to its original beauty, to see it as it looked centuries ago."***



■ Assistants look on as a conservator carefully works on the restoration of a Renaissance altar in the church of Santa Maria in Spain.

Antonio Duran is an art conservator in Spain who applies science to the technical study, preservation, and treatment of art objects. Professional art conservators like Antonio advise museums about the display, storage, and preservation of important artworks. They are concerned with the preservation of public art and historic buildings. They contribute to disaster planning for areas prone to earthquakes, fires, or floods. They also consult on ways to treat surfaces of art objects infested with insects or mold. Antonio is concerned with restoring and conserving paintings, murals, sculptures, textiles, and other works of art. His goal is to bring works as close as possible to their original state.

Recently, Antonio was involved with other conservators in restoring the interior of a thirteenth-century church in Castello de Ampurias in Spain. Of particular concern were efforts to treat and preserve the unique fifteenth-century alabaster altarpiece carved with scenes of Christ.

Q: Does your job require creativity?

A: Yes. Conservators exercise creativity when trying to envision the way the art objects may have looked when they were created. However, you must be on guard not to let that creativity go too far. You cannot allow yourself to change in any way the creative efforts of the original artists.

Q: What education or training is required for a career as a conservator?

A: Most conservators have a basic college degree with specialization in subjects such as archaeology, art history, and courses that provide experience in various art media and techniques. Subsequent training typically involves practice under the supervision of experienced conservators.

Q: Are there any specific skills required of a conservator.

A: Yes. A conservator must have: a good eye for detail; patience and a steady hand; a willingness to work long hours; a great respect for art and artists.

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Architect

The designers of the Egyptian pyramids and temples had an astonishing sense of space and proportion. Their ability to visualize and execute the construction of such massive stone and brick buildings was nothing short of genius. This is especially true when you consider that such feats were accomplished without the use of modern machinery or technology. Many of today's architects continue to be inspired by the impressive structures of the past. At the same time, they bring innovation to their designs. Chinese-American architect, I. M. Pei, brought the past into the present by designing and building a contemporary pyramid based on the ancient Egyptian model. Pei's high-tech glass pyramid serves as the new entrance to the Louvre museum in Paris, France.

The architect is working with a three-dimensional model and blueprints.

> ***"What I love most about being an architect is watching my ideas go from paper to actual buildings. For me, nothing could be more fulfilling!"***

After high school, Nancy Moretti wanted a career that would combine her love for drawing with her desire to create something practical and long lasting. She found the perfect job in the field of architecture. Responsible for the complete design of a building, an architect must take into consideration not only its appearance but also its function, cost, and accessibility. The architect often works closely with engineers, contractors, and urban planners. It is often the architect's job to make sure the design and the building codes and safety regulations are being followed.

To succeed in architecture, you need to be able to conceptualize, understand spatial relationships, and communicate your ideas visually. Good communications skills, the ability to work either independently or as part of a team, and creativity are also important.

Q: Does your job encourage creativity?

A: Yes, it does. Before I design a building or structure, I have to visualize all of its possible features. There are so many details that have to be integrated into a single, workable design. To me, planning a building that is both functional and beautiful is the ultimate creative act.

Q: What education or training is required for a career as an architect?

A: All states require that architects be licensed. To get your license, you need to hold a professional degree in architecture, usually from a 5-year bachelor of architecture program intended for students entering from high school. You need to take courses in architectural history and theory, building design, math, science, and liberal arts. However, central to most architecture programs is the design studio. Here students create three-dimensional models that put into practice the skills and concepts they learn in classes.

Q: Are there any specific skills needed to design buildings?

A: Yes. Designing a building involves bringing into harmony many varied factors. In order to visualize the finished project, you need to be detail-oriented.

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Scenic Designer

The ancient Greeks are famous not only for their contribution to architecture but also for their development of the theater. The enduring plays of Euripides and Sophocles are still performed today. People interested in theatrical production are still inspired by the Greek amphitheater and its evolution. Today's scenic designers draw from classic styles as well as contemporary innovations to set the stages on which the dramas of our time unfold.

🟥 A scenic designer shows a model of a set he designed for a play to a theater visitor.

"The theater is like a second home to me. In fact, I may be more at home when I am working on the set of a play than I am in my own apartment!"

Frank Conrad discovered he could unite his talent for interior design and his passion for the theater by working as a scenic designer. Scenic designers are responsible for creating the look of the show by designing the sets. Working closely with the director and lighting designer, the scenic designer makes sure that the set, props, and backdrops produce the desired effects.

A successful scenic designer is creative and skilled at drawing, painting, and analyzing color. Strong communication skills and the ability to work well with others are valuable characteristics for this career, since this job demands good working relationships with producers, directors, lighting designers, carpenters, electricians, and crew members. Scenic designers should also be reliable and able to work efficiently under pressure. If you are interested in theater and design, then you can develop the skills needed to become a scenic designer.

Q: Does your job encourage creativity?

A: Yes. Creativity is essential to this job. I have to be able to take an idea from its inception and turn it into a reality on stage. I use my skills as a painter, as well as my knowledge of architecture and design, to create everything from turn-of-the-century street scenes to fantastic settings on other planets.

Q: What art education or training is required for a career as a scenic designer?

A: Most scenic designers have at least a bachelor's degree in theater arts, design, or a related field. Many colleges offer degrees in theater arts. To be a scenic designer, you should take courses in scenic design, art, lighting, and architecture. Courses in art history, drawing, and painting are also beneficial. Getting involved in school plays or volunteering at a community theater are great ways to get additional experience.

Q: Are there any specific skills needed to design sets?

A: In addition to creativity, scenic designers need the ability to conceptualize—picture an idea in their mind. A strong background in the theater and an understanding of staging techniques are also important.

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Urban Planner

We know a great deal about the art and architecture of ancient Rome because much of it has withstood the test of time. A visitor to today's Rome will marvel at the layout of a city whose ancient buildings, aqueducts, and roads are still a vital part of people's lives. Rome is an early example of urban planning at its best. Today's urban planners use computers and advanced research methods to design urban areas, but in many ways the work the Romans pioneered has not changed.

An urban planner may be part of a team to work out specific concerns for community development.

"I find my job as an urban planner deeply rewarding. I use all of my abilities to create designs aimed at improving people's daily lives."

Maria Espinosa loves working to develop strategies for the best use of a community's land and resources. Urban planners work with local officials on plans to encourage growth or to revitalize areas. They may by involved in activities such as designing plans for alternative transportation systems or protecting the natural environment. Planners address issues such as traffic, air pollution, and the effects of growth and change on a community. They may also work on important social issues, such as plans for homeless shelters, parks, and correctional facilities.

Like artists, planners must be able to think in terms of spatial relationships. They must visualize the effects of their plans and designs. Planners should also be flexible and able to bridge the gap among different viewpoints. To be successful in this career, you need to be able to communicate well, both orally and in writing. You can develop these skills as you study art and other disciplines. If you are visually oriented and like to work with communities, you can become an urban planner, too.

Q: Does your job encourage creativity?

A: Yes, it does, but probably not in the usual ways. I must creatively visualize an area that I am planning. I imagine what it would be like to live or work there. I map the area in my mind, first. Then I factor in all of the variables and problems as I work on the design.

Q: What special education or training is required for a career as an urban planner?

A: Most employers prefer planners with advanced training. A bachelor's degree from an accredited planning program and a master's degree in architecture, landscape architecture, or civil engineering is good preparation. Many planners hold master's degrees in urban design or geography. It is also helpful to take college courses in related fields such as law, earth sciences, demography, finance, health administration, and geographic information systems. You will need to be familiar with computers and statistics, as well.

Q: Are there any specific skills needed to be an urban planner?

A: Often, the urban planner must work with various agencies, each of which has its own needs and interests. I think it helps if you are skilled at problem-solving. You need to be able to understand the needs and limitations of the city or community you are trying to help.

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Landscape Architect

The designer of a Japanese Zen garden uses nature—trees, plants, rocks, and water—as a medium for art. Like a painting, the garden is both beautiful and symbolic. Its man-made elements are designed to work in harmony with the environment. The careful arrangement of paths, pools, and plants, as well as the use of sculpture, create a unique, peaceful experience for the visitor. Similarly, today's landscape architects design parks, residential areas, and shopping centers so they are functional, beautiful, and compatible with nature.

A landscape architect checks the placement of plants and trees in a shopping center's park he designed.

> ***"I love working with living things. Being a landscape architect is a great job, because I am working to conserve nature and using my artistic ability at the same time."***

Pat Jokela unites his knowledge of the environment with his artistic talents to design college campuses and industrial parks for a successful landscape architecture firm. As designers of the location of buildings, roads, walkways, and the arrangement of trees and flower gardens, landscape architects must find the best ways to conserve natural resources. They are responsible for analyzing the natural elements of a site, preparing a design, and complying with local and federal regulations, such as those that protect wetlands or endangered species.

Successful landscape designers enjoy working with their hands and have a good sense of spatial relationships. Creative vision and an ability to draw and draft are also desirable skills. Good oral communication skills, strong writing skills, and some knowledge of computers are necessary for conveying ideas to others. To develop these skills, you need an appreciation of nature and a willingness to study the technical subjects this job requires.

Q: Does your job encourage creativity?

A: It certainly does. Every site, every project is unique. Each time I start to work on a design, I feel as if I am creating a place I would want to visit. I try to imagine what it feels like to be there, not only for a person, but for all of the site's living inhabitants.

Q: What education or training is required for a career as a landscape architect?

A: A bachelor's or master's degree in landscape architecture is usually necessary to enter this profession. College courses required include surveying, landscape design and construction, landscape geology, site design, and urban planning. Students also study plant and soil science, geology, and environmental issues. The design studio is also important. Here students get hands-on experience designing real projects.

Q: Are there any specific skills needed?

A: Yes. An important element of landscape design is research. You need to be able to investigate the climate and circumstances of the site you are going to transform. You need to be able to gather information directly and from other experts. Then you must use what you have learned to create the design that is most compatible with the setting.

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Advertising Artist

The symbols used by early Christian artists helped to tell the scripture stories in a visual way. A simple depiction of a dog, symbolizing faithfulness, or the portrayal of praying hands, suggesting the struggle for salvation, are common images in the artworks of this time. Today, symbols can still be found in art and in the images we see daily. Although they are not necessarily religious, the symbols of our society function in much the same way that early Christian symbols did. They bring messages to the public. They tell us cultural stories we already know. Where can you find such symbolic images? They are all around us in the art and images of advertisements.

An advertising artist makes sketches for a layout he is creating for an advertising campaign.

> ***"I wanted a high-energy career as an artist. I like to be creative under a little pressure. Working as an artist for an advertising agency is perfect for me."***

After graduating from college with a major in illustration, Juan Montara got a job as a layout and paste-up artist for a large advertising firm. Because of his strong artistic ability and enthusiasm for the fast pace of advertising work, he was promoted to assistant art director after one year. Beginning artists who work in the advertising industry may get jobs creating storyboards (drawings roughly depicting the ideas for an advertisement that are presented to clients). Another area for artists is in the production of layouts and paste-ups (dummy and drawings), which involves pasting type in position and sizing photographs.

To succeed as an advertising artist, you need a strong ability to draw, an eye for color and realistic representations, and speed, because you are usually asked to create your assignments quickly. It helps to have a love for drawing and an interest in the business of advertising.

Q: Does your job encourage creativity?

A: Absolutely. I am expected to be creative both artistically and conceptually. I have to think about the meaning and impact of every aspect of an image.

Q: What art education or training is required for a career as an advertising artist?

A: Most advertising artists hold a bachelor of fine arts (BFA) degree in illustration and drawing. Many people working in this industry have an extensive background in fine arts, too. In addition to taking basic studio courses in art, you should study art history, film, and photography. Classes in English and literature are also useful, since you will need to match images and text, follow themes, and represent symbols in your work. Finally, some experience with new digital technologies will help you keep up with ongoing changes in the ways ads are produced and presented.

Q: Are there any specific skills needed to create art for ads?

A: Ad artists need strong artistic and communication skills. An understanding of human nature and an awareness of trends in popular culture are also very helpful.

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Illustrator

The term *illustrate,* derived from the Latin *illustrare,* means “to make bright” or “illuminate.” Artists began illuminating manuscripts as early as the fifth century. By the thirteenth century, artwork was being used to illustrate the Book of Psalms and religious history. Today, children’s books provide some of the finest examples of book illustration. American artist Maxfield Parrish created brilliantly colorful and finely detailed illustrations for many publications. Illustrations can be imaginative works of art in themselves, but their main purpose is to illuminate the text they accompany.

An illustrator puts the finishing touches to an illustration.

> ***“Illustrating children’s books lets me live a part of my life in the realm of fantasy and make-believe. My imagination soars when I am drawing and painting!”***

While studying fine art, Ellen Schmidt fell in love with the artwork she found in twentieth-century children’s books. She decided to apply her skills as an artist to a career in book illustration. The job of an illustrator is to paint or draw pictures for books, magazines, and other products. Since pictures often draw readers into a text, a well-conceived illustration must be artistic, thought-provoking, and meaningful. In children’s books especially, the illustrations are often used as the primary means of telling the story.

To be a successful illustrator, you need to have a strong ability in the areas of drawing and painting. You need a vivid imagination and a flexible style and approach. Good communication skills are also helpful since you need to work closely with writers and art directors. To gain these skills, you need to develop both your abilities as an artist and your background in art.

Q: Does your job encourage creativity?

A: Yes, indeed. The illustrator is the creative visual force behind the project. To me, giving a visual form to words or concepts is what being an artist is all about.

Q: What art education or training is required for a career as an illustrator?

A: Most illustrators obtain a bachelor of fine arts (BFA) degree and majored in painting and drawing. In addition to studying basic art techniques and working extensively in the art studio, you should also study art history, especially twentieth-century American art. If you are interested in a particular area of illustration, such as children’s books, then you should study the literature and history of that area as well.

Q: Are there any specific skills needed to be an illustrator?

A: Yes. Many illustrators work as freelance artists, meaning they do not always keep regular hours or get regular paychecks. Many work at home or in studios. To succeed under these conditions, you need to be a self-motivated individual with a disciplined attitude toward drawing and painting.

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Video Game Designer

With the invention of linear perspective in the early Renaissance, artists were suddenly able to give the illusion of distance in their paintings. Renaissance painters used perspective to give a three-dimensional reality to figures and objects depicted in their two-dimensional canvases or frescoes. In a similar fashion, today's video game designers create 3-D figures and landscapes on their 2-D computer screens.

> ***"Every day I use my imagination in a new way."***

🟥 Video game designers work together to create the images for a new video game they have written and designed.

Anita Chen transformed her artistic abilities, technical skills and passion for video games into a successful career as a video game designer. Responsible for conceptualizing all the elements of a game, the video game designer must make the game an exciting experience for the user. As the driving force behind the vision of the game, the designer often leads the game design and guides the production teams.

To succeed in 3-D animation, you need a strong sense of visual style, an excellent understanding of game theory and play, and familiarity with technical developments in the field. Good communication skills are also important. To develop these skills, you need an interest in interactive media and the desire to get started.

Q: Does your job encourage your creativity?

A: My job is very inspiring because my imagination is the only limit to what I create. When creating characters and the worlds they inhabit, I'm allowed to let my creativity run wild.

Q: What art education or training is required for a career as a video designer?

A: Most companies require a two- or four-year degree from a college or university. You need a solid foundation in drawing, color theory, composition, perspective, design, and other fine art skills. Of course, computer graphics skills are mandatory.

Q: Are there any specific skills needed to design games?

A: Yes. The most important element of video games is interactivity. In an interactive piece there can be no assumptions as to what path the user will take. You have to be able to use problem-solving skills to figure out all the pieces of the puzzle.

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Fashion Designer

The artists of the sixteenth century in Europe focused their attention on brilliant colors and intricate designs. This interest is especially evident in the detailed representation of clothing that we find in some of the portraiture of this period. Today, fashion designers often look to the artists of the past for inspiration when it comes to designs, colors, and textures.

> ***"To me, clothing is an art form. What you wear, and how you wear it make a statement. I love designing fashions that allow people to express themselves."***

This fashion designer pins a piece of material to a gown she is designing.

Lakesha Dixon designs apparel for a large clothing manufacturer. She knows that contemporary consumers come from a wide variety of backgrounds and lifestyles. Fashion designers must reflect this diversity in the designs they create. They must constantly ask: Who are my customers? What do they want their clothes to say? What materials do they want and how much do they want to spend? An ability to draw, along with a background in textiles and fabrics, are important skills for this career.

Clothing designers are responsible for creating everything from high fashion to functional sportswear. To be a successful designer of garments, you must be creative and innovative, as well as practical. You should be familiar with past designs and be an interested observer of current trends, fads, and cultural influences. To develop these skills, you need to have a flair for design and the desire to get started.

Q: Does your job encourage creativity?

A: Yes. As a fashion designer, I need to have a creative imagination that can produce fresh, exciting fashions. I also get to draw constantly, which is something I love to do. However, I think what is most satisfying for me are the sessions I have with models. Here I get to see my design become a reality as a person wears what I have created.

Q: What art education or training is required for a career as a fashion designer?

A: Although a college degree is not necessary to work in this field, it is recommended. Many art schools offer programs in fashion design. In college you should take art courses in drawing, painting, sculpture, design, printmaking, and art history. Classes in home economics, English, and American history are also helpful. To gain experience with fabrics and designs, you could design costumes for your school or community theatre. Working part time in a retail store would also give you experience with fashion.

Q: Are there any specific skills needed to design clothing?

A: Some designers find it helpful to study the human body in order to create the best fitting clothing possible. It is also important to know that the fashion industry is very competitive. You should be good at working under pressure and meeting demanding deadlines.

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Photographer

Like the Realist painters of the mid-nineteenth-century, early photographers captured images of the real lives and conditions of ordinary people. As the technology of photography developed, however, so did its artistic possibilities. Although many of today's photographers might consider themselves realists, others use the photographic process to create fantastic images and artistic effects.

■ A commercial photographer rearranges props during a photographic session.

> ***"I have loved taking pictures since I was a little girl. The best part, to me, is the accidental shot—the photo that unexpectedly captures something special that might have gone unnoticed."***

Melinda Hopkins' job as a commercial photographer requires both technical expertise and creativity. Using lenses, film, filters, and light, photographers create pictures that record events, capture moods, or tell stories. They also know a great deal about mixing chemicals, developing film, and printing photos to create particular effects.

To succeed as a commercial photographer, you need good eyesight and the ability to work with your hands. You should be imaginative and original. Whatever the subject may be, a good photographer needs to be accurate, patient, and detail-oriented. To develop the skills of a photographer, you should start taking pictures now. Practice and experiment with effects, join a camera club, and read photo magazines to learn more about this career. If you have a camera, you may already be on your way to a career as a photographer.

Q: Does your job encourage creativity?

A: Creativity is essential to what I do. Taking a successful picture begins with choosing and presenting a subject. Then I consider how to go about achieving a particular effect with light, backgrounds, filters, and angles. There is room for creativity in the developing process as well. Sometimes I use computer technology to scan my images into digital form.

Q: What art education or training is required for a career as a photographer?

A: Jobs in photojournalism or technical photography require a college degree. You should take courses in photography as well as in journalism, publishing, or design. Commercial photographers should take a course of study in the field at a university or community college. Part-time work for a photographer, newspaper, or magazine is also an excellent way to gain experience.

Q: What additional skills are needed to be a professional photographer?

A: Photography is a very competitive field, so you need to be highly skilled. It is important to have a strong business ability, and to develop a reputation in the industry. To do this, you should learn about marketing and promotion, and submit your best photos to contests.

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Medical Illustrator

The development of Post-Impressionism and Realism in the art of the later nineteenth century coincided with astonishing advancements in science. In the 1850s, French chemist, Louis Pasteur discovered bacteria, which revolutionized the field of medicine. Artists such as Thomas Eakins became fascinated with the realistic portrayal of human anatomy in painting. Today, artists with similar interests can become medical illustrators.

🟥 This medical illustrator creates lifelike illustrations of human and animal bodies and organs using a variety of models.

> ***"Being a medical illustrator is very rewarding. I get to do what I love—draw and paint—and, at the same time, make an important contribution to medical science."***

Bernadette Antrim found a way to combine her artistic skills with her interest in biology and medicine as a medical illustrator. Medical schools, medical publishers, pharmaceutical companies, and lawyers all rely on the talents of medical illustrators. As a creator of vivid and detailed illustrations of human anatomy and surgical procedures, the medical illustrator is essential to the teaching of medicine.

An ability to learn from research is important to this profession. Successful artists in this field will have the desire to learn the many different techniques used to communicate scientific information. The medical illustrator must also have knowledge and comprehension of the subject in order to portray it with precision. To develop these skills, you need to be interested in science.

Q: Does your job involve artistic expression?

A: When you look at a medical illustration, you might not think of it as a creative work of art at first. Drawings like this have to be perfectly accurate. And yet, to achieve the effect I must use all of my skills as an artist. I employ all of the elements of art—color, value, line, texture, shape, form, and space—just as a fine artist does. My illustrations are therefore both realistic and artistic.

Q: What art education or training is required for a career as a medical illustrator?

A: In addition to a talent for drawing, medical illustrators must demonstrate a detailed knowledge of living organisms, human anatomy, and medical procedures. A four-year bachelor's degree combining art and pre-medical courses is usually required. In addition, most illustrators go on to get a master's degree in medical illustration.

Q: Are there any specific skills needed to be a medical illustrator?

A: Yes, for this career, you need to have an artistic ability combined with a strong background in medical science. You need to have an eye for observation and detail, and a commitment to accuracy.

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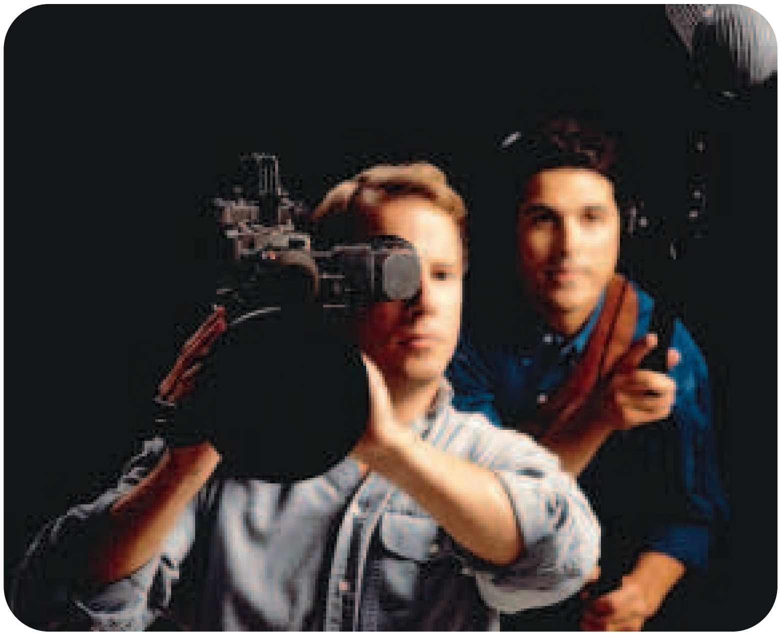
Cinematographer

The invention of the first handheld camera—the cinematographe—by Louis Lumiere in 1895, opened up a world of possibilities for early twentieth-century film makers. The first films took the form of documentaries. But very quickly film making became a medium for drama and entertainment. One hundred years later, technology and innovation have raised cinematography to a captivating art form in its own right.

> ***"Being a cinematographer is hard work but its also a lot of fun. I enjoy my role in the creative and technical process of a film."***



■ The cinematographer is responsible for lighting and filming for a production.

The cinematographer, or director of photography, helps create the look of a movie. This involves directing the lighting for each scene, framing shots, choosing lenses, selecting film stock, and communicating with camera operators. Above all, the cinematographer ensures that the visual look of the film conforms to the director's vision.

Successful cinematographers are visually oriented individuals who enjoy working as part of a team. To be a cinematographer, you must be interested in all facets of the film-making process. Strong verbal communications skills are also essential, since the cinematographer must listen carefully to the director and instruct the camera operators and lighting technicians accordingly. To develop the skills of a professional cinematographer, you will need to get expert training. But you can begin by learning about cameras and photographic techniques. If you have access to a video camera, you can practice by taping friends or family.

Q: Does your job encourage creativity?

A: Yes. Often the director of the film I am working on conveys an idea about a scene. It is my job to interpret that idea visually. If the director wants to create a certain mood, it is up to me to visualize and create that atmosphere on film.

Q: What art education or training is required for a career as a cinematographer?

A: Most cinematographers study film-making and video production before or during their training in cinematographic techniques. But a background in fine art can be very helpful, as well. The cinematographer uses light and shadow, value and intensity, and space much as a painter does.

Q: Are there any specific skills needed to be a cinematographer?

A: Yes. Cinematographers need extensive training with different cameras and techniques.

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Glossary

Abstract art Artworks that stress the importance of the elements and principles of design rather than subject matter. Abstract artists select and then exaggerate or simplify the forms suggested by the world around them. (p. 557)

Abstract Expressionism A twentieth-century painting style in which artists applied paint freely to huge canvases in an effort to show feelings and emotions rather than realistic subject matter. (p. 552)

Academies Art schools. (p. 466)

Adobe Sun-dried clay. (p. 250)

Adze An axlike tool with an arched blade at right angles to the handle. (p. 274)

Aerial perspective Aerial, or atmospheric, perspective is achieved by using hue, value, and intensity to show distance in a painting. (p. 357)

Aesthetic qualities The qualities that can increase our understanding of artworks and serve as the criteria on which judgments are based. (p. 86)

Aesthetics A branch of philosophy concerned with identifying the clues within works of art that can be used to understand, judge, and defend judgments about those works. (p. 10), (p. 18)

Aesthetician A scholar who specializes in the study of the nature of beauty and art. (p. 18)

Alcazar A fortified Moorish palace. (p. 300)

Ambulatory A semi-circular aisle curving around the apse of a church behind the main altar. (p. 320)

Analogous colors Colors that are next to each other on the color wheel and are closely related, such as blue, blue-green, and green. (p. 29)

Applied arts The design or decoration of functional objects to make them pleasing to the eye. (p. 9)

Apse The semicircular area at the end of the nave of a church. (p. 206)

Aqueduct A channel system that carried water from mountain streams into cities by using gravitational flow. (p. 199)

Architecture The art and science of designing and constructing structures that enclose space to meet a variety of human needs. (p. 73)

Aristocracy Persons of high rank and privilege. (p. 446)

Armory Show The first large exhibition of modern art in America, held in 1913. (p. 535)

Ashcan School A popular name identifying the group of artists who made realistic pictures of the most ordinary features of the contemporary scene. (p. 533)

Assemblage A number of three-dimensional objects brought together to form a work of art. (p. 564)

Assembly A process in which the artist gathers and joins together a variety of different materials to construct a three-dimensional work of art. (p. 70)

Asymmetrical balance A way of organizing the parts of a design so that one side differs from the other without destroying the overall harmony. It is also known as informal balance. (p. 40)

Atmospheric perspective Perspective that uses hue, value, and intensity to show distance in a painting. Also called aerial perspective. (p. 357)

Axis line An imaginary line that is traced through an object or several objects in a picture. (p. 33)

Balance A principle of art, it refers to a way of combining art elements to create a feeling of equilibrium or stability in a work. (p. 40)

Baroque art An art style characterized by movement, vivid contrast, and emotional intensity. (p. 420)

Barrel vault A half-round stone ceiling made by placing a series of round arches from front to back. Also known as a tunnel vault. (p. 75), (p. 196)

Bas relief Sculpture in which the forms project only slightly from the background. (p. 67)

Basilica A type of public building erected to hold large numbers of people. (p. 206)

Baths Large enclosed Roman structures that contained libraries, lecture rooms, gymnasiums, pools, shops, restaurants, and pleasant walkways. (p. 200)

Binder A liquid that holds together the grains of pigment in paint. (p. 58)

Bodhisattva A Buddha-to-be. (p. 223)

Brayer A roller used to ink a surface by hand. (p. 328)

Buddhism A religious belief based on the teachings of Gautama Buddha, who held that suffering is a part of life but that mental and moral self-purification can bring about a state of illumination, carrying the believer beyond suffering and material existence. (p. 216)

Burin A steel engraving tool. (p. 61)

Buttress A support or brace that counteracts the outward thrust of an arch or vault. (p. 333)

Byzantine art The art of the Eastern Roman Empire. Byzantine paintings and mosaics are characterized by a rich use of color and figures that seem flat and stiff. (p. 292)

Campanile A bell tower near, or attached to, a church. (p. 290)

Candid Unposed views of people. (p. 484)

Capital The top element of a pillar or column. (p. 170)

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Carving The process of cutting or chipping a form from a given mass of material to create a sculpture. (p. 69)

Casting The process of pouring melted-down metal or other liquid substance into a mold to harden. (p. 70)

Catacombs Underground tunnels in which early Christians met and buried their dead. Some catacombs also contained chapels and meeting rooms. (p. 288)

Chiaroscuro The arrangement of dramatic contrasts of light and shadow. (p. 425)

Cloister An open court or garden and the covered walkway surrounding it. (p. 314)

Coffer An indented panel. (p. 205)

Collage A technique that involves adding materials such as newspaper clippings, wallpaper pieces, or photographs to the surface of a picture. (p. 524)

Colonnade A line of columns supporting lintels or arches. (p. 170)

Color An element of art made up of three distinct qualities: hue, the color name, e.g., red, yellow, blue; intensity, the purity and brightness of a color, e.g., bright red or dull red; and value, the lightness or darkness of a color. (p. 28)

Column An upright post used to bear weight. Columns usually consist of a base at the bottom, a shaft, and a capital. (p. 170)

Complementary colors Colors that are directly opposite each other on the color wheel, such as red and green, blue and orange, and violet and yellow. When complements are mixed together in the right proportions, they form a neutral gray. (p. 29)

Concave Inwardly curved. (p. 31)

Content The subject matter in a work of art. (p. 56)

Contour drawing A drawing in which contour lines alone are used to represent subject matter. (p. 449)

Contour line A line or lines that surround and define the edges of an object or figures. (p. 32)

Contrapposto A way of sculpting a human figure in a natural pose with the weight of the body balanced on one leg while the other is free and relaxed. (p. 183), (p. 363)

Contrast Closely related to emphasis, a principle of art, this term refers to a way of combining art elements to stress the differences between those elements. (p. 42)

Convex Outwardly rounded. (p. 31)

Cool colors Colors often associated with water, sky, spring, and foliage and suggest coolness. These are the colors that contain blue and green and appear on one side of the color wheel, opposite the warm colors. (p. 30)

Corinthian order Columns with elongated capitals decorated with leaves. (p. 173)

Cornice A horizontal element positioned across the top of the frieze. (p. 170)

Counter-Reformation An effort by the Catholic Church to lure people back and to regain its former power. (p. 420)

Criteria Standards for judgment; rules or principles used for evaluation. (p. 19)

Cubism A twentieth-century art movement in which artists tried to show all sides of three-dimensional objects on a flat canvas. (p. 523)

Cuneiform Writing with wedge-shaped characters. (p. 137)

Curator The museum employee responsible for securing and exhibiting artworks for the general public and scholars to view. (p. 15)

Dada An early twentieth-century art movement that ridiculed contemporary culture and traditional art forms. (p. 546)

Design A skillful blend of the elements and principles of art. (p. 40)

Design qualities How well the work is organized, or put together. This aesthetic quality is favored by formalism. (p. 87)

Diagonal Having a slanted direction. A diagonal line is one that suggests movement and tension. (p. 33)

Digital system A computer binary system that processes words and images directly as numbers or digits. (p. 575)

Dome A hemispheric vault or ceiling placed on walls that enclose a circular or square space. (p. 76)

Doric order Simple, heavy columns without a base, topped by a broad, plain capital. (p. 172)

Draw program A computer art application in which images are stored as a series of lines and curves. Objects can be resized without distortion in draw programs. (p. 579)

Dry media Those media that are applied dry and include pencil, charcoal, crayon, and chalk or pastel. (p. 53)

Dynasty A period during which a single family provided a succession of rulers. (p. 149)

Early Medieval A period that dates from c. A.D. 476 to 1050. (p. 310)

Eclectic style A style composed of elements drawn from various sources. (p. 538)

Elements of art The basic components, or building blocks, used by the artist when producing works of art. The elements consist of color, value, line, shape, form, texture, and space. (p. 26)

Emotionalism A theory of art that places emphasis on the expressive qualities. According to this theory, the most important thing about a work of art is the vivid communication of moods, feelings, and ideas. (p. 92)

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Emphasis A principle of art, it refers to a way of combining elements to stress the differences between those elements. (p. 42)

Engraving A method of cutting or incising a design into a material, usually metal, with a sharp tool. A print can be made by inking such an engraved surface. (p. 61)

Entablature The upper portion of a classical building that rests on the columns and consists of the lintel, frieze, and cornice. (p. 170)

Environmental art Outdoor artworks that are designed to become part of the natural landscape. (p. 566)

Etching To engrave a metal plate with acid. A copper or zinc plate is first covered with a coating made of a mixture of beeswax, asphalt, and resin known as a ground. The ground is incised with a sharp tool to produce a drawing. A print can be made by inking such an etched surface. (p. 60)

Expressionism A twentieth-century art movement in which artists tried to communicate their strong emotional feelings through artworks. (p. 518)

Expressive qualities Those qualities having to do with the meaning, mood, or idea communicated to the viewer through a work of art. Art exhibiting this aesthetic quality is favored by the emotionalists. (p. 90)

Façade The front of a building that accents the entrance and usually prepares the visitor for the architectural style found inside. (p. 420)

Fauves Artists whose paintings were so simple in design, so brightly colored, and so loose in brushwork that an enraged critic called the artists Fauves, or Wild Beasts. (p. 516)

Fauvism An early twentieth-century style of painting in France. The leader of the Fauves was Henri Matisse. (p. 516)

Feudalism A system in which weak noblemen gave up their lands and much of their freedom to more powerful lords in return for protection. (p. 312)

Fine arts Refers to painting, sculpture, and architecture, arts which generally have no practical function (architecture is the exception), and are valued by their success in communicating ideas or feelings. (p. 9)

Flying buttress *See* Buttress.

Foreshortening A way of drawing figures or objects according to the rules of perspective so that they appear to recede or protrude into three-dimensional space. (p. 362)

Form An element of art, it describes an object with three-dimensions. (p. 36)

Formalism A theory of art that emphasizes design qualities. According to this theory, the most important thing about a work of art is the effective organization of the elements of art through the use of the principles. (p. 91)

Fractals Geometric structures that have a regular or uneven shape repeated over all scales of measurement and a dimension determined by definite rules. (p. 577)

Fresco A method of painting in which pigments are applied to a thin layer of wet plaster so that they will be absorbed and the painting becomes part of the wall. (p. 346)

Frieze A decorative horizontal band running across the upper part of a wall. (p. 170)

Function Refers to the intended use or purpose of an object. The term is usually applied to manufactured products, particularly crafts. It is also used when discussing designs for architecture. (p. 9)

Gargoyle The grotesque carved monsters that project out from the upper portions of huge churches. (p. 341)

Genre A representation of people, subjects, and scenes from everyday life. (p. 429)

Geometric Period The name given to the years 900–700 B.C. when geometric shapes were used on Greek pottery. (p. 174)

Gesso A mixture of glue and a white pigment such as plaster, chalk, or white clay. (p. 380)

Gothic A period that began around the middle of the twelfth century and lasted to the end of the fifteenth or sixteenth centuries. (p. 332)

Gradation A principle of art, it refers to a way of combining art elements by using a series of gradual changes in those elements. (p. 43)

Griots Oral historians who are also musicians and performers. (p. 269)

Groin vault A vault formed when two barrel vaults meet at right angles. (p. 76), (p. 201)

Hard-edge A twentieth-century movement in painting in which the edges of shapes are crisp and precise rather than blurred. (p. 556)

Harmony A principle of art, it refers to a way of combining similar elements in an artwork to accent their similarities. (p. 42)

Hellenistic A period of Mediterranean culture influenced by Greece following the conquests of Alexander the Great. The expression of inner emotions was more important than beauty to the artists of this period. (p. 186)

Hieroglyphics The characters and picture-writing used by the ancient Egyptians. (p. 161)

High relief Sculptured forms extend boldly out into space from the flat surface of the relief sculpture. (p. 67)

Hue A color's name. *See* Color. (p. 28)

Humanism An interest in the art and literature of ancient Greece and Rome. (p. 354)

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Illuminated manuscript A manuscript, popular during the Medieval period, in which the pages are decorated with silver, gold, and rich colors. Often these manuscripts contain small pictures known as illuminations or miniatures. (p. 316)

Illuminations Manuscript paintings, particularly those done during the Medieval period. (p. 316)

Imitationalism A theory of art that places emphasis on the literal qualities. According to this theory, the most important thing about a work of art is the realistic representation of subject matter. (p. 91)

Impressionism A style of painting in which artists captured an impression of what the eye sees at a given moment and the effect of sunlight on the subject. (p. 480)

Intaglio A process in which ink is forced to fill lines cut into a metal surface. (p. 60)

Intensity The quality of brightness and purity of a color. *See* Color. (p. 28)

Intermediate (or tertiary) colors Colors produced by mixing unequal amounts of two primary colors. (p. 29)

Inuit The Eskimos inhabiting the area from Greenland to western arctic Canada. (p. 246)

Ionic order Columns with an elaborate base and a capital carved into double scrolls that look like the horns of a ram. (p. 172)

Kente cloth A brilliantly colored and patterned fabric. (p. 271)

Keystone The central and highest top stone in an arch. (p. 197)

Kinetic art A sculptural form that actually moves in space. (p. 71)

Kiva Circular underground structure that serves as a spiritual and social center in Pueblo cultures. (p. 250)

Koran The holy scripture of Islam. (p. 297)

Kore A Greek statue of a clothed maiden. (p. 177)

Kouros A Greek statue of a male youth who may have been a god or an athlete. (p. 178)

Landscape A painting, photograph, or other work of art that shows natural scenery such as mountains, valleys, trees, rivers, and lakes. (p. 56)

Line An element of art that refers to the continuous mark made on some surface by a moving point (pen, pencil, etc.). (p. 32)

Linear A painting technique in which importance is placed on contours or outlines. (p. 32)

Linear perspective A graphic system that showed artists how to create the illusion of depth and volume on a flat surface. (p. 356)

Lintel A horizontal beam spanning an opening between two walls or posts. (p. 75), (p. 170)

Literal The word literal means true to fact. It refers, here, to the realistic presentation of subject matter. (p. 87)

Literal quality The realistic presentation of subject matter in a work of art. This aesthetic quality is favored by imitationalism. (p. 87)

Lithography A printmaking method in which the image to be printed is drawn on a limestone, zinc, or aluminum surface with a special greasy crayon. (p. 61)

Logo A graphic representation of a company name or trademark. People who design such identifying symbols are known as graphic designers. (p. 16)

Lost wax A wax model is coated to form a mold, heated in a kiln, and the wax melts and is allowed to run out. The process is called cire-perdue, or lost wax. (p. 70)

Low relief The sculptured forms project only slightly from the surface of the background. Also called bas relief. (p. 67)

Mannerism A European art style that rejected the calm balance of the High Renaissance in favor of emotion and distortion. (p. 401)

Mastaba A low, rectangular Egyptian tomb made of mud brick with sloping sides and a flat top, covering a burial chamber. (p. 153)

Meditation The act of focusing thoughts on a single object or idea. An important element in the Buddhist religion. (p. 216)

Medium A material used by an artist to produce a work of art. (p. 53)

Megalith A large monument created from huge stone slabs. (p. 133)

Mihrab A niche in the wall of a mosque that indicates the direction of Mecca and is large enough to accommodate a single standing figure. (p. 299)

Minaret A spiral tower attached to a mosque. (p. 298)

Mixed media The use of several different materials in one work of art. (p. 52)

Mobile A construction made of shapes that are balanced and arranged on wire arms and suspended from a ceiling or base so as to move freely in the air currents. (p. 564)

Modeling A sculpture technique in which a soft, pliable material is built up and shaped into a sculptural form. (p. 68)

Modeling tools Tools for working with, or modeling, clay. (p. 68)

Monasticism A way of life in which individuals joined together in isolated communities called monasteries spend their days in prayer and self-denial. (p. 313)

Monochromatic Consisting of only a single color. (p. 28)

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Mosaic A decoration made with small pieces of glass and stone set in cement. (p. 291)

Mosque Muslim place of worship. (p. 298)

Movement A principle of art used to create the look and feeling of action and to guide the viewer's eye throughout the work of art. (p. 44)

Muezzin A prayer caller. (p. 298)

Mural A large design or picture, painted directly on the wall of a public building. (p. 193)

Nave A long, wide, center aisle. (p. 206)

Neoclassicism A nineteenth-century French art style that sought to revive the ideals of ancient Greek and Roman art and was characterized by balanced compositions, flowing contour lines, and noble gestures and expressions. (p. 466)

Niche A recess in a wall. (p. 205)

Nonobjective art Any artwork that contains no apparent reference to reality. (p. 98), (p. 522)

Oba An African ruler, or king. (p. 266)

Obelisk A tall, four-sided shaft of stone, usually tapering, that rises to a pyramidal point. (p. 154)

Oil paints A mixture of dry pigments with oils, turpentine, and sometimes varnish. (p. 380)

Old Stone Age The historical period believed to have lasted from 30,000 B.C. until about 10,000 B.C. Also known as the Paleolithic period. (p. 129)

Op art A twentieth-century art style in which artists sought to create an impression of movement on the picture surface by means of optical illusion. (p. 555)

Pagoda A tower several stories high with roofs slightly curved upward at the edges. (p. 233)

Paint program A computer art application in which images are stored as bitmaps. Paint programs are capable of producing more lifelike pictures than draw programs. (p. 579)

Painterly A painting technique in which forms are created with patches of color rather than with hard, precise edges. (p. 399)

Paleolithic period *See* Old Stone Age. (p. 129)

Parable A story that contains a symbolic message. (p. 411)

Pastel Pigments mixed with gum and pressed into a stick form for use as chalky crayons. Works of art done with such pigments are referred to as pastels. (p. 53)

Patina A surface film, produced naturally by oxidation, on bronze or copper. It can also be produced artificially by the application of acid or paint to a surface. (p. 66)

Pediment A triangular section of the top of a building framed by a cornice, along with a sloping member called a raking cornice. (p. 170)

Perspective A method for representing three-dimensional objects on a two-dimensional surface. *See also* Aerial perspective and Linear perspective. (p. 356)

Pharaoh An Egyptian king or ruler, also considered to be a god in the eyes of the people. (p. 149)

Philanthropy An active effort to promote human welfare. (p. 501)

Photo-Realism An art movement of the late twentieth century in which the style is so realistic it looks photographic. (p. 557)

Photography A technique of capturing optical images on light-sensitive surfaces. (p. 62)

Pier A massive vertical pillar that is used to support an arch or vault made of cut stone. (p. 293)

Pietà A sculpture or painting of the Virgin Mary mourning over the body of Christ. The term comes from the Italian word for pity. (p. 369)

Pigment Finely ground powder that gives every paint its color. (p. 58)

Pilasters Flat, rectangular columns attached to a wall. They may be decorative or used to buttress the wall. (p. 202)

Pilgrimage A journey to a holy place. (p. 320)

Plane A surface. Cézanne applied patches of color placed side by side so that each one represented a separate plane. (p. 495)

Pop art An art style that portrayed images of the popular culture such as comic strips and commercial products. (p. 555)

Porcelain A fine-grained, high-quality form of china made primarily from a white clay known as kaolin. (p. 226)

Portal A door or gate, usually of importance or large in size. In most Gothic cathedrals there were three portals in the main façade. (p. 339)

Portrait The image of a person, especially of the face. It can be made of any sculptural material or any two-dimensional medium. (p. 57)

Post and lintel The simplest and oldest way of constructing an opening. Two vertical posts were used to support a horizontal beam, or lintel, creating a covered space. (p. 75), (p. 133)

Post-Impressionism A French art movement that immediately followed Impressionism. The artists involved showed a greater concern for structure and form than did the Impressionist artists. (p. 494)

Potlatch An elaborate ceremonial feast that enabled members of one Kwakuitl clan to honor those of another while adding to their own prestige. (p. 249)

Pre-Columbian The term that is used when referring to the various cultures and civilizations found throughout the Americas before the arrival of Christopher Columbus in 1492. (p. 254)

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Primary colors The basic colors of red, yellow, and blue, from which it is possible to mix all the other colors of the spectrum. (p. 29)

Principles of art Refers to the different ways that the elements of art can be used in a work of art. The principles of art consist of balance, emphasis, harmony, variety, gradation, movement, rhythm, and proportion. (p. 26)

Prodigal Referring to the recklessly wasteful son in the painting by Bartolomé Murillo. (p. 440)

Propaganda Information or ideas purposely spread to influence public opinion. (p. 468)

Proportion The principle of art concerned with the relationship of certain elements to the whole and to each other. (p. 45)

Protestant Reformation A movement in which a group of Christians led by Martin Luther left the Catholic Church in revolt to form their own religion in 1517. (p. 401)

Raking cornice A sloping element that slants above the horizontal cornice. (p. 170)

Realism A mid-nineteenth-century style of art representing everyday scenes and events as they actually looked. (p. 475)

Regionalism A popular style of art in which artists painted the American scenes and events that were typical of their regions of America. (p. 548)

Relief A type of sculpture in which forms project from a background. In high relief the forms stand far out from the background. In low relief (also known as bas relief), the sculpture is shallow. (p. 67)

Relief printing The image to be printed is raised from the background. (p. 60)

Renaissance A period of great awakening. The word *renaissance* means rebirth. (p. 353)

Repetition A principle of art, this term refers to a way of combining art elements so that the same elements are used over and over. (p. 42)

Rhythm A principle of art, it refers to the careful placement of repeated elements in a work of art to cause a visual tempo or beat. (p. 44)

Rococo art An eighteenth-century art style that placed emphasis on portraying the carefree life of the aristocracy rather than on grand heroes or pious martyrs. (p. 446)

Romanesque An artistic style that, in most areas, took place during the eleventh and twelfth centuries. The style was most apparent in architecture and was characterized by the round arch, a large size, and solid appearance. (p. 319)

Romanticism A style of art that portrayed dramatic and exotic subjects perceived with strong feelings. (p. 471)

Salon An annual exhibition of art held by the academies in Paris and London. (p. 466)

Sarcophagus A coffin, usually of stone, although sometimes made of wood, metal, or clay. In ancient times they were often decorated with carvings of the deceased or with some religious or mythological subject. (p. 152)

Satire The use of sarcasm or ridicule to expose and denounce vice or folly. (p. 454)

Screen printing Paint is forced through a screen onto paper or fabric. (p. 62)

Scroll A long roll of illustrated parchment or silk. (p. 224)

Sculpture A three-dimensional work of art. Such a work may be carved, modeled, constructed, or cast. (p. 66)

Sculpture in the round Freestanding sculpture surrounded on all sides by space. (p. 67)

Secondary colors The colors obtained by mixing equal amounts of two primary colors. The secondary colors are orange, green, and violet. (p. 29)

Serfs Poor peasants who did not have land. (p. 312)

Serigraph A screen print that has been handmade by an artist. (p. 62)

Shaft The main weight-bearing portion of a column. (p. 170)

Shaman A leader believed to have healing powers. (p. 247)

Shape An element of art referring to a two-dimensional area clearly set off by one or more of the other visual elements such as color, value, line, texture, and space. (p. 36)

Sipapu A hole in the floor of a kiva that symbolized the place through which the Pueblo people originally emerged into this world. (p. 250)

Sketch A quick drawing that captures the appearance or action of a place or situation. Sketches are often done in preparation for larger, more detailed works of art. (p. 54)

Solvent The material used to thin the binder in paint. (p. 58)

Space An element of art that refers to the distance or area between, around, above, below, or within things. (p. 38)

Stained glass The art of cutting colored glass into different shapes and joining them together with lead strips to create a pictorial window design. (p. 334)

Stele An inscribed stone pillar. (p. 139)

Still life A drawing or painting of an arrangement of inanimate objects, such as food, plants, pots, and other inanimate objects. (p. 57)

Stupa A small, round burial shrine erected over a grave site to hold relics of the Buddha. (p. 217)

Style The artist's personal way of using the elements and principles of art to reproduce what is seen and to express ideas and feelings. (p. 108)

Stylobate The top step of a three-step platform used to support a row of columns. (p. 170)

Stylus A pointed, needle-like tool. (p. 133)

Surrealism A twentieth-century art style in which dreams, fantasy, and the subconscious served as the inspiration for artists. (p. 547)

Symbol A form, image, or subject representing a meaning other than the one with which it is usually associated. (p. 10), (p. 138), (p. 409)

Symmetrical balance A way of organizing the parts of a design so that one side duplicates, or mirrors, the other. Also known as formal balance. (p. 40)

Tactile Of, or relating to, the sense of touch. (p. 35)

Tapestry Textile wall hanging that is woven, painted, or embroidered with decorative designs or colorful scenes. (p. 319)

Technique Any method of working with art materials to create an art object. The manner in which an artist uses the technical skills of a particular art form. (p. 6)

Tempera A paint made of dry pigments, or colors, which are mixed with a binding material. (p. 380)

Tensile strength The capacity of a material to withstand bending. (p. 75)

Tertiary colors *See* Intermediate colors. (p. 29)

Texture The element of art that refers to the way things feel, or look as if they might feel if touched. (p. 35)

Thrust The outward force produced by the weight of an arch or vault. It is counterbalanced by buttressing. (p. 73)

Totem poles Tall wood posts carved and painted with a series of animal symbols associated with a particular family or clan. (p. 249)

Transept An aisle that cuts directly across the nave and the side aisles in a basilica and forms a cross-shaped floor plan. (p. 313)

Triptych A painting on three hinged panels that can be folded together. (p. 386)

Triumphal arch A heavily decorated arch often consisting of a large central opening and two smaller openings, one on each side. (p. 206)

Tympanum The half-round panel that fills the space between the lintel and the arch over a doorway of a church. (p. 322)

Ukiyo-e A Japanese painting style, which means pictures of the passing world. (p. 238)

Unity The look and feel of wholeness or oneness in a work of art. (p. 26)

Value An element of art that describes the lightness or darkness of a hue. *See* Color. (p. 28), (p. 31)

Vanishing point In perspective drawing, the point at which receding parallel lines seem to converge. (p. 228)

Variety A principle of art that refers to a way of combining art elements in involved ways to create intricate and complex relationships. (p. 43)

Vault An arched roof or covering made of brick, stone, or concrete. A dome is a hemispherical vault. (p. 75)

Visual arts Unique expressions of ideas, beliefs, experiences, and feelings presented in well-designed visual forms. (p. 8)

Volume Refers to the space within a form. Thus, in architecture, volume refers to the space within a building. (p. 37)

Warm colors Colors suggesting warmth. These are colors that contain red and yellow. (p. 30)

Watercolor Transparent pigments mixed with water. Paintings done with this medium are known as watercolors. (p. 58)

Wet media Media in which the coloring agent is suspended in a liquid, such as ink and paints. (p. 54)

Woodblock printing A process that involves transferring and cutting pictures into wood blocks, inking the raised surface of these blocks, and printing. (p. 238)

Yamato-e Painting in the Japanese manner. (p. 234)

Zen A Chinese and Japanese school of Buddhism that believes that enlightenment can be attained through meditation, self-contemplation, and intuition. (p. 235)

Ziggurat A stepped mountain made of brick-covered earth. (p. 135)

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Glosario

Abstract Art / arte abstracto Obras de arte en las que se da más importancia a los elementos y principios del diseño que al tema. Los artistas que crean el arte abstracto seleccionan y luego exageran o simplifican las formas sugeridas por el mundo que los rodea. (p. 557)

Abstract Expressionism / expresionismo abstracto Estilo de pintura del siglo veinte en que los artistas aplicaban pintura libremente a lienzos grandes con el fin de mostrar sentimientos y emociones en vez de temas realistas. (p. 552)

Academies / academias Escuelas de arte. (p. 466)

adobe / adobe Barro secado al sol. (p. 250)

adze / azuela Herramienta como un hacha con la hoja en forma de arco, puesta a un ángulo recto del mango. (p. 274)

Aerial perspective / perspectiva aérea La perspectiva aérea, o atmosférica, se logra al usar el color, el valor y la intensidad para mostrar distancia en una pintura. (p. 357)

Aesthetic qualities / calidades estéticas Las calidades que pueden ampliar nuestra comprensión de una obra de arte y que sirven como criterios sobre las que se pueden formar una opinión. (p. 86)

Aesthetics / estética Un ramo de la filosofía que se preocupa por identificar los indicios en las obras de arte que se pueden usar para entender las obras, formar opiniones sobre ellas y defender estas opiniones. (p. 10), (p. 18)

Aesthetician / estético Un estudioso quien se especializa en el estudio de la naturaleza de la belleza y del arte. (p. 18)

Alcazar / alcázar Un palacio morisco fortificado. (p. 300)

Ambulatory / deambulatorio Pasillo semicircular que rodea el ábside de una iglesia detrás del altar mayor. (p. 320)

Analogous colors / colores análogos Colores inmediatamente cercanos en el círculo cromático que están estrechamente relacionados, como el azul, el azul verde y el verde. (p. 29)

Applied Arts / artes aplicadas El diseño o la decoración de objetos funcionales para que sean atractivos. (p. 9)

Apse / ábside El área semicircular al extremo de la nave de una iglesia. (p. 206)

Aqueduct / acueducto Un sistema de canales que llevaba agua de los arroyos en las montañas hasta las ciudades al usar el flujo gravitatorio. (p. 199)

Architecture / arquitectura El arte y la ciencia de diseñar y construir estructuras que encierran el espacio para satisfacer una variedad de las necesidades del ser humano. (p. 73)

Aristocracy / aristocracia Personas de alto rango y privilegio. (p. 446)

Armory Show / exposición del Armory La primera exposición grande del arte moderno en los Estados Unidos, puesta en 1913. (p. 535)

Ashcan School / escuela cubo de la basura Nombre popular que identifica a un grupo de artistas que hacían imágenes realistas de los aspectos más comunes del mundo contemporáneo. (p. 533)

Assemblage / assemblage Una variedad de objetos tridimensionales juntados para formar una obra de arte. (p. 564)

Assembly / assembly En inglés, “el juntar cosas.” Un proceso en que el artista junta y pega una variedad de materiales distintos para construir una obra de arte tridimensional. (p. 70)

Asymmetrical balance / equilibrio asimétrico Una manera de organizar las partes de un diseño para que un lado sea distinto del otro sin destruir la armonía total. También se conoce como el equilibrio no formal. (p. 40)

Atmosphere perspective / perspectiva atmosférica Perspectiva que usa el color, el valor y la intensidad para mostrar distancia en una pintura. También se llama perspectiva aérea. (p. 357)

Axis line / línea eje Una línea imaginaria que se traza por un objeto o varios objetos en una imagen. (p. 33)

Balance / equilibrio Un principio del arte, se refiere a la manera de combinar los elementos del arte para crear una sensación de equilibrio o estabilidad en una obra. (p. 40)

Baroque art / arte barroco Un estilo artístico que se caracteriza por el movimiento, los contrastes fuertes y la intensidad emocional. (p. 420)

Barrel vault / bóveda de cañón Un techo semicircular de piedra hecho al colocar una serie de arcos de medio punto uno después del otro. También se conoce como una bóveda de medio punto. (p. 75), (p. 196)

Bas relief / bajorrelieve Escultura en que las formas sobresalen poco del fondo. (p. 67)

Basilica / basílica Un tipo de edificio público erigido para contener grupos grandes de personas. (p. 206)

Bath / baños De la época romana, grandes estructuras encerradas que contenían bibliotecas, salas de conferencia, gimnasios, piscinas, tiendas, restaurantes y paseos agradables. (p. 200)

Binder / adhesivo Un líquido que mantiene unidos los granos de pigmento en la pintura. (p. 58)

Bodhissattva / bodisátva Una persona destinada a ser el Buda. (p. 223)

CONTENTS

Brayer / rodillo Herramienta que se usa para aplicar tinta a una superficie a mano. (p. 328)

Buddhism / budismo Una creencia religiosa basada en las enseñanzas de Gautama Buda, quien creía que el sufrimiento es parte de la vida pero que una purificación mental y moral puede causar un estado de iluminación, llevando al creyente más allá del sufrimiento y de la existencia material. (p. 216)

Burin / buril Una herramienta de acero para grabar. (p. 61)

Buttress / contrafuerte Un soporte o abrazadera que contrarresta el empuje hacia afuera de un arco o bóveda. (p. 333)

Byzantine art / arte bizantino El arte de la parte este del imperio romano. Las pinturas y mosaicos bizantinos se caracterizan por el uso de colores vivos y figuras que parecen planas y rígidas. (p. 292)

Campanile / campanario Una torre de campana cerca de o que forma parte de una iglesia. (p. 290)

Candid / fotografías informales Vistas de personas no posadas. (p. 484)

Capital / capitel El elemento superior de un pilar o una columna. (p. 170)

Carving / talla El proceso de cortar o cincelar una forma de un bulto dado de material para crear una escultura. (p. 69)

Casting / fundición El proceso de vertir metal fundido u otra sustancia líquida a un molde para que se endurezca. (p. 70)

Catacombs / catacumbas Túneles subterráneos en que los primeros cristianos se reunían y enterraban a sus muertos. Algunas catacumbas tenían también capillas y salas de reunión. (p. 288)

Chiaroscuro / claroscuro La distribución de constrastes dramáticos de luz y sombra. (p. 425)

Cloister / claustro Un patio o jardín abierto y el pasadizo cubierto que lo rodea. (p. 314)

Coffer / artesón Un panel invertido. (p. 205)

Collage / collage Una técnica en la que materiales como retazos de periódico, pedazos de papel de paredes o fotografías se pegan a la superficie de una obra. (p. 524)

Colonnade / columnata Una fila de columnas que apoyan dinteles o arcos. (p. 170)

Color / color Un elemento del arte compuesto de tres calidades distintas: el *nombre* del color, por ejemplo el rojo, el amarillo o el azul; la *intensidad,* o sea la pureza y la brillantez de un color, por ejemplo el rojo subido o el rojo apagado; y el *valor,* la claridad o la oscuridad de un color. (p. 28)

Column / columna Un poste vertical que se usa para cargar peso. Las columnas normalmente consisten en una base al fondo, un fuste y un capitel. (p. 170)

Complementary Colors / colores complementarios Colores opuestos uno al otro en el círculo cromático, como el rojo y el verde, el azul y el anaranjado y la violeta y el amarillo. Cuando los complementos se mezclan con las proporciones correctas, forman un color gris neutral. (p. 29)

Concave / cóncavo Curvo para adentro. (p. 31)

Content / contenido El tema de una obra de arte. (p. 56)

Contour drawing / dibujo de nivel Un dibujo en que solamente se utilizan las curvas de nivel para representar el tema. (p. 449)

Contour line / curva de nivel Una línea o líneas que rodean y definen los contornos de un objeto o de unas figuras. (p. 32)

Contrapposto / contrapposto Una manera de esculpir una figura humana en una postura natural con el peso del cuerpo apoyado en una pierna mientras la otra pierna está libre y relajada. (p. 183), (p. 363)

Contrast / contraste Estrechamente relacionado con el énfasis, un principio del arte, este término se refiere a una manera de combinar los elementos del arte para recalcar las diferencias entre esos elementos. (p. 42)

Convex / convexo Redondeado para afuera. (p. 31)

Cool colors / colores fríos Colores muchas veces asociados con el agua, el cielo, la primavera y el follaje y que sugieren frescura. Estos son los colores que contienen el azul y el verde y aparecen a un lado del círculo cromático, opuestos a los colores cálidos. (p. 30)

Corinthian order / corintio, orden Columnas con los capiteles elongados decorados con hojas. (p. 173)

Cornice / cornisa Un elemento horizontal que corre por la parte superior de un friso. (p. 170)

Counter-Reformation / Contrarreforma Un esfuerzo por parte de la iglesia católica de hacer a la gente que regrese y de retomar su poder anterior. (p. 420)

Criteria / criterios Valores que se usan para formar una opinión; reglas o principios usados para evaluar. (p. 19)

Cubism / cubismo Un movimiento artístico del siglo veinte en que los artistas trataban de mostrar todos los lados de objetos tridimensionales en un lienzo plano. (p. 523)

Cuneiform / escritura cuneiforme Escritura cuyos carácteres tienen forma de cuña. (p. 137)

Curator / director de museo Empleado de un museo encargado de obtener y exponer obras de arte para que las vean el público y los estudiosos. (p. 15)

Dada / dada Un movimiento artístico de principios del siglo veinte que ridiculizaba la cultura contemporánea y las formas de arte tradicionales. (p. 546)

Design / diseño Una hábil combinación de los elementos y principios del arte. (p. 40)

CONTENTS

Design qualities / calidades de diseño Lo bien que está organizada una obra. Esta calidad estética es favorecida por el formalismo. (p. 87)

Diagonal / diagonal Que tiene una dirección inclinada. Una línea diagonal es una que sugiere movimiento y tensión. (p. 33)

Digital system / sistema digital Un sistema que procesa palabras e imágenes directamente como números o dígitos. (p. 575)

Dome / cúpula Una bóveda o techo hemisférico puesto sobre paredes que encierran un espacio circular o cuadrado. (p. 76)

Doric order / orden dórico Columnas simples y pesadas sin base, rematadas con un capitel ancho y sencillo. (p. 172)

Draw program / programa de dibujo Una aplicación de computadora para crear arte en el que las imágenes se guardan como series de líneas y curvas. En programas de dibujo se puede cambiar el tamaño de los objetos sin provocar distorciones. (p. 579)

Dry media / medios secos Esos medios que se aplican secos y que incluyen el lápiz, el carbón, el creyón y la tiza o el pastel. (p. 53)

Dynasty / dinastía Un período durante el cual una sola familia proporcionó una sucesión de gobernantes. (p. 149)

Early Medieval / medieval temprano Un periódo que data de aproximadamente 476 d.C. a 1050. (p. 310)

Eclectic style / estilo ecléctico Un estilo compuesto de elementos procedientes de varias fuentes. (p. 538)

Elements of art / elementos del arte Los componentes básicos que usa el artista cuando produce obras de arte. Los elementos consisten en el color, el valor, la línea, las formas bi- y tridimensionales, la textura y el espacio. (p. 26)

Emotionalism / sentimentalismo Una teoría del arte que recalca las calidades expresivas. Según esta teoría, la cosa más importante de una obra de arte es la comunicación gráfica de estados de ánimo, sentimientos e ideas. (p. 92)

Emphasis / énfasis Un principio del arte, se refiere a la manera de combinar elementos para recalcar las diferencias entre estos elementos. (p. 42)

Engraving / grabado Un método de cortar o tallar un diseño en un material, normalmente metal, con una herramienta aguda. Se puede hacer una estampa al entintar una superficie grabada de esta manera. (p. 61)

Entablature / entablamento La parte de arriba de un edificio clásico que descansa en las columnas y consiste en el dintel, el friso y la cornisa. (p. 170)

Environmental art / arte ambiental Obras de arte que se colocan afuera y que están diseñadas para hacerse parte del paisaje natural. (p. 566)

Etching / grabar al agua fuerte Grabar una placa de metal con ácido. Una plancha de cobre o cinc se cubre primero con una capa hecha de una mezcla de cera de abejas, asfalto y una resina, conocida como la capa de fondo. El fondo se talla con una herramienta aguda para producir un dibujo. Se puede hacer una estampa al entintar una superficie grabada de esta manera. (p. 60)

Expressionism / expresionismo Movimiento artístico del siglo veinte en que los artistas intentaban comunicar emociones fuertes por medio de sus obras de arte. (p. 518)

Expressive qualities / calidades expresivas Esas calidades que tienen que ver con el tema, el estado de ánimo o la idea que comunica al observador una obra de arte. El arte que exhibe esta calidad estética es favorecido por los sentimentalistas. (p. 90)

Façade / fachada La parte adelante de un edificio que acentua la entrada y normalmente prepara al visitante para el estilo arquitectónico que se encuentra adentro. (p. 420)

Fauves / fauves Artistas cuyas pinturas eran tan simples en su diseño, tan brillantemente coloridos y tan sueltos en las pinceladas que un crítico enfurecido los llamó *fauves,* o bestias salvajes. (p. 516)

Fauvism / fauvismo Un estilo de pintura de los principios del siglo veinte en Francia. El líder de los fauves fue Henri Matisse. (p. 516)

Feudalism / feudalismo Un sistema en que nobles débiles renunciaron sus tierras y bastantes de sus libertades a señores más poderosos a cambio de protección. (p. 312)

Fine arts / bellas artes Se refiere a la pintura, la escultura y la arquitectura, artes que generalmente no tienen ninguna función práctica (la arquitectura es la excepción), y que se valoran por su éxito en comunicar ideas o sentimientos. (p. 9)

Flying buttress / arbotante Conocido también como contrafuerte voladizo. *Véase* contrafuerte. (p. 333)

Foreshortening / escorzo Una manera de dibujar figuras u objetos según las leyes de la perspectiva para que parezcan que se retiren o sobresalgan en un espacio tridimensional. (p. 362)

Form / forma tridimensional Un elemento del arte, describe un objeto de tres dimensiones. (p. 36)

Formalism / formalismo Una teoría del arte que recalca las calidades del diseño. Según esta teoría, el aspecto más importante de una obra de arte es la organización efectiva de los elementos del arte por medio de los principios del arte. (p. 91)

Fractals / fractales Estructuras geométricas que tienen una forma regular o irregular que se repite en todas las escalas de medida y una dimensión determinada por reglas fijas. (p. 577)

CONTENTS

Fresco / fresco Un método de pintura en que los pigmentos se aplican a una capa delgada de yeso húmedo para que sean absorbidos y la pintura se haga parte de la pared. (p. 346)

Frieze / friso Una faja horizontal decorativa que corre por la parte superior de una pared. (p. 170)

Function / función Se refiere al uso deseado o al propósito de un objeto. El término se aplica normalmente a los productos manufacturados, especialmente la artesanía. También se usa para hablar de los diseños para arquitectura. (p. 9)

Gargoyle / gárgola Los grotescos monstruos tallados que proyectan de las partes superiores de iglesias inmensas. (p. 341)

Genre / género Una representación de personas, temas y escenas de la vida diaria. (p. 429)

Geometric period / geométrico, período El nombre que se da a los años 900–700 a.C. cuando las formas geométricas se usaban en la cerámica griega. (p. 174)

Gesso / cola Una mezcla de pegamento y un pigmento blanco como yeso, tiza o barro blanco. (p. 380)

Gothic / gótico Un período que empezó a mediados del siglo doce y que duró hasta finales del siglo quince o dieciséis. (p. 332)

Gradation / gradación Un principio del arte, se refiere a la manera de combinar los elementos del arte al usar una serie de cambios graduales en esos elementos. (p. 43)

Griots / griots Artistas que cuentan la historia oral y que son músicos y actores. (p. 269)

Groin vault / bóveda de arista Una bóveda formada cuando dos bóvedas de cañón se juntan en ángulos rectos. (p. 76), (p. 201)

Hard-edge / línea dura Un movimiento en la pintura del siglo veinte en que los contornos de las formas son definidos y precisos en vez de borrosos. (p. 556)

Harmony / armonía Un principio del arte, se refiere a la manera de combinar elementos similares en una obra de arte para acentuar sus similitudes. (p. 42)

Hellenistic / helénico Un período de la cultura mediterránea influido por Grecia después de las conquistas de Alejando el Magno. La expresión de sentimientos internos era más importante que la belleza para los artistas de esta época. (p. 186)

Hieroglyphics / jeroglíficos La escritura de carácteres y dibujos usada por los antiguos egipcios. (p. 161)

High relief / alto relieve Formas esculpidas que se extienden vigorosamente hacia el espacio de una superficie plana de la escultura de relieve. (p. 67)

Hue / color El nombre de un color en el espectro de colores. *Véase* color. (p. 28)

Humanism / humanismo Un afán por el arte y la literatura de la antigua Grecia y Roma. (p. 354)

Illuminated manuscript / manuscrito iluminado Un manuscrito, popular durante la época medieval, en que las páginas están decoradas con plata, oro y colores vivos. Muchas veces estos manuscritos contienen pequeñas pinturas conocidas como iluminaciones o miniaturas. (p. 316)

Illuminations / iluminaciones Pinturas de manuscrito, especialmente ésas hechas durante la época medieval. (p. 316)

Imitationalism / imitacionalismo Una teoría del arte que pone énfasis en las calidades literales. Según esta teoría, la cosa más importante de una obra de arte es la representación realista del tema. (p. 91)

Impressionism / impresionismo Un estilo de pintura en que los artistas captaban una impresión de lo que ve el ojo en cierto momento y el efecto de la luz del sol en una vista. (p. 480)

Intaglio / calcografía Un proceso por lo cual tinta es forzada a llenar líneas cortadas en una superficie de metal. (p. 60)

Intensity / intensidad La calidad que se refiere a la brillantez y la pureza de un color. *Véase* color. (p. 28)

Intermediate (or tertiary) colors / colores intermedios (o terciarios) Colores producidos al mezclar cantidades desiguales de dos colores primarios. (p. 29)

Inuit / inuit Los esquimales que habitan el área de Groenlandia hasta el oeste ártico de Canadá. (p. 246)

Ionic order / orden jónico Columnas con una base elaborada y un capitel tallado con dos volutas que parecen los cuernos de un carnero. (p. 172)

Kente cloth / tela kente Una tela de colores luminosos y motivos vivos. (p. 271)

Keystone / clave La piedra central y más alta de un arco. (p. 197)

Kinetic art / arte cinético Una forma escultural que realmente se mueve en el espacio. (p. 71)

Kiva / kiva Una estructura circular subterránea que sirve como un centro espiritual y social en las culturas indígenas pueblo. (p. 250)

Koran / Corán La escritura sagrada del Islam. (p. 297)

Kore / koré Una estatua griega de una doncella vestida. (p. 177)

Kouros / kouros Una estatua griega de un joven quien puede haber sido un dios o un atleta. (p. 178)

Landscape / paisaje Una pintura, fotografía u otra obra de arte que muestra una escena natural como montañas, valles, árboles, ríos y lagos. (p. 56)

Line / línea Un elemento del arte que se refiere a la marca continua hecha en alguna superficie por un punto móvil (una pluma, un lápiz, etcétera). (p. 32)

Linear / lineal Una técnica de pintura en que se pone importancia en los contornos o perfiles. (p. 32)

CONTENTS

Linear perspective / lineal, perspectiva Un sistema gráfico que enseñó a los artistas cómo crear la ilusión de la profundidad y el volumen en una superficie plana. (p. 356)

Lintel / dintel Una viga horizontal que cruza la abertura entre dos paredes o postes. (p. 75)(p. 170)

Literal / literal La palabra *literal* significa verdad según los hechos. Se refiere aquí a la presentación realista de un tema. (p. 87)

Literal quality / calidad literal La presentación realista de un tema en una obra de arte. Esta calidad estética es favorecida por el imitacionalismo. (p. 87)

Lithography / litografía Una técnica de imprenta en que la imagen que se quiere imprimir se dibuja en una superficie de piedra caliza, cinc o aluminio con un lápiz graso especial. (p. 61)

Logo / logotipo Una representación gráfica del nombre de una compañía o de una marca (registrada). Las personas que diseñan estos símbolos identificatorios se conocen como diseñadores gráficos. (p. 16)

Lost wax / cera perdida Un modelo de cera se cubre para formar un molde, luego se caliente en un horno, la cera se derrite y se la deja chorrear hacia afuera. Este proceso se llama *cire-perdue,* o cera perdida. (p. 70)

Low relief / bajo relieve Escultura en relieve con áreas positivas que sobresalen un poquito del superficie plano. (p. 67)

Mannerism / manierismo Un estilo artístico europeo que rechazaba el equilibrio tranquilo del Renacimiento clásico a favor de la emoción y la distorción. (p. 401)

Mastaba / mástaba Una tumba egipcia baja y rectangular hecha de barro con paredes inclinadas y un tejado plano, lo cual cubre una cámara de entierro. (p. 153)

Meditation / meditación El acto de enfocar los pensamientos en un solo objeto o idea. Un elemento importante de la religión budista. (p. 216)

Medium / medio Un material usado por un artista para producir una obra de arte (p. 53)

Megalith / megalito Un monumento grande creado de bloques masivos de piedra. (p. 133)

Mihrab / mihrab Un nicho en la pared de una mezquita que indica la dirección de la Meca y que tiene espacio para acomodar a una persona parada. (p. 299)

Minaret / alminar Una torre en espiral junta a una mezquita. (p. 298)

Mixed media / técnica mixta El uso de varios materiales diferentes en una sola obra de arte. (p. 52)

Mobile / móvil Una construcción hecha de formas que han sido equilibradas y distribuidas en unos brazos de alambre. Los brazos están suspendidos de un techo o una base para que se muevan libremente con las corrientes de aire. (p. 564)

Modeling / modelaje Una técnica de escultura en que un material suave y flexible se amontona y se le da una forma escultural. (p. 68)

Modeling tools / herramientas de modelaje Herramientas para trabajar con, o modelar, la arcilla. (p. 68)

Monasticism / monasticismo Un estilo de vida en que individuos viven juntos en comunidades aisladas llamadas monasterios, donde pasan sus días dedicados al rezo y la abnegación. (p. 313)

Monochromatic / monocromático Que consiste de un solo color. (p. 28)

Mosaic / mosaico Una decoración hecha con pequeñas piezas de vidrio y piedra colocadas en cemento. (p. 291)

Mosque / mezquita Edificio de culto musulmán. (p. 298)

Movement / movimiento El principio del arte usado para crear la impresión y la sensación de la acción y para guiar el ojo del observador por la obra de arte. (p. 44)

Muezzin / muezzin El que llama al rezo. (p. 298)

Mural / mural Un diseño o una imagen grande, pintado directamente en la pared de un edificio público. (p. 193)

Nave / nave Un espacio central largo y ancho. (p. 206)

Neoclassicism / neoclasicismo Un estilo francés del siglo diecinueve que buscaba resucitar los ideales del arte antiguo griego y romano. Se caracterizaba por composiciones equilibradas, contornos fluidos y gestos y expresiones nobles. (p. 466)

Niche / nicho Un espacio hueco en una pared. (p. 205)

Nonobjective art / arte no objetivo Cualquier obra de arte que no hace ninguna referencia aparente a la realidad. (p. 98), (p. 522)

Oba / oba Un líder, o rey, africano. (p. 266)

Obelisk / obelisco Un fuste de piedra alto con cuatro caras, que normalmente se ahusa y se remata en una punta piramidal. (p. 154)

Oil paints / pinturas al óleo Una mezcla de pigmentos secos con óleos, trementina y a veces varniz. (p. 380)

Old Stone Age / Edad de Piedra Antigua El período histórico que se cree duró de 30,000 a.C. hasta aproximadamente 10,000 a.C. También se conoce como el período paleolítico. (p. 129)

Op art / arte op Un estilo artístico del siglo veinte en que los artistas buscaban crean una impresión de movimiento en la superficie de la imagen por medio de la ilusión óptica. (p. 555)

Pagoda / pagoda Una torre de varios pisos con tejados cuyos bordes se encorvan un poco hacia arriba. (p. 233)

CONTENTS

Paint program / programa de pintura Una aplicación de computadora para crear arte en la que las imágenes se guardan como bitmaps. Los programas de pintura son capaces de producir imágenes más naturales que los programas de dibujo. (p. 579)

Painterly / pintoresco Una técnica de pintura en que las formas se crean con manchas de color, no con contornos duros y precisos. (p. 399)

Paleothic period / período paleolítico *Véase* Edad de Piedra Antigua. (p. 129)

Parable / parábola Un cuento que contiene un mensaje simbólico. (p. 411)

Pastel / pastel Pigmentos mezclados con goma y prensados en la forma de palitos para que se usen como crayones de tiza. Las obras de arte que se hacen con tales pigmentos se llaman pasteles. (p. 53)

Patina / pátina Una capa en la superficie de bronce o cobre, producida naturalmente por la oxidación. También se puede producir artificialmente al aplicar ácido o pintura a una superficie. (p. 66)

Pediment / frontón Una sección triangular en la parte de arriba de un edificio enmarcada por una cornisa, junta con un elemento inclinado que se llama una cornisa corrida. (p. 170)

Perspective / perspectiva Un método de representar objetos tridimensionales en una superficie bidimensional. *Véase también* aérea, perspectiva y lineal, perspectiva. (p. 356)

Pharaoh / faraón Un gobernador o rey egipcio, considerado también como un dios por sus súbditos. (p. 149)

Philanthropy / filantropía Un esfuerzo activo para promover el bienestar humano. (p. 501)

Photo-Realism / fotorrealismo Un movimiento artístico de finales del siglo veinte en que el estilo es tan realista que parece fotográfico. (p. 557)

Photography / fotografía Una técnica de capturar imágenes ópticas en superficies sensibles a la luz. (p. 62)

Pier / pilar Una columna vertical masiva que se usa para apoyar un arco o una bóveda hecho de piedra cortada. (p. 293)

Pieta / piedad Una escultura o pintura que representa a la Virgen María lamentando sobre el cuerpo de Cristo. (p. 369)

Pigment / pigmento Polvo menudamente molido que da color a toda pintura. (p. 58)

Pilasters / pilastras Columnas planas y rectangulares pegadas a una pared. Pueden ser decorativas o pueden servir para reforzar la pared. (p. 202)

Pilgrimage / peregrinaje Un viaje a un lugar sagrado. (p. 320)

Plane / plano Una superficie. Cézanne aplicó áreas de color una al lado de otra para que cada una representara un plano distinto. (p. 495)

Pop art / arte pop Un estilo artístico que representaba imágenes de la cultura popular como tiras cómicas y productos comerciales. (p. 555)

Porcelain / porcelana Un tipo de cerámica de grano fino y alta calidad hecha mayormente de un barro blanco conocido como caolín. (p. 226)

Portal / portada Una puerta, normalmente de importancia o de gran tamaño. En la mayoría de las catedrales góticas habían tres portadas en la fachada principal. (p. 339)

Portrait / retrato La imagen de una persona, especialmente de la cara. Puede ser hecha de cualquier material escultural o de cualquier medio bidimensional. (p. 57)

Post and lintel / poste y dintel La manera más antigua y sencilla de construir una abertura. Dos postes verticales se usaban para apoyar una viga horizontal, o dintel, creando un espacio cubierto. (p. 75), (p. 133)

Post-Impressionism / postimpresionismo Un movimiento artístico francés que siguió inmediatamente al impresionismo. Los artistas que empleaban este estilo se preocupaban más por la estructura y la forma que los artistas impresionistas. (p. 494)

Potlatch / potlatch Una elaborada comida ceremonial que dejaba a los miembros de un clan kwakiutl honrar a los de otro clan mientras aumentaban su propio prestigio. (p. 249)

Pre-Columbian / precolombino El término que se usa para referirse a las diferentes culturas y civilizaciones que se encontraban por las Américas antes de la llegada de Cristóbal Colón en 1492. (p. 254)

Primary colors / colores primarios Los colores básicos, el rojo, el amarillo y el azul, de los cuales es posible mezclar todos los otro colores del espectro. (p. 29)

Principals of art / principios del arte Se refiere a las dinstintas maneras en que los elementos del arte se pueden usar en una obra. Los principios del arte consisten en el equilibrio, el énfasis, la armonía, la variedad, la gradación, el movimiento, el ritmo y la proporción. (p. 26)

Prodigal / pródigo Se refiere al hijo temerariamente derrochador de la pintura de Bartolomé Murillo. (p. 440)

Propaganda / propaganda Información o ideas difundidas a propósito para afectar la opinión pública. (p. 468)

Proportion / proporción El principio del arte que se preocupa por la relación de ciertos elementos a la obra entera o la relación de éstos entre sí. (p. 45)

Protestant Reformation / Reforma Protestante Un movimiento en que un grupo de cristianos encabezados por Martín Lutero se rebelaron y dejaron la iglesia católica para formar su propia religión en 1517. (p. 401)

Raking cornice / cornisa corrida Un elemento inclinado que se levanta encima de la cornisa horizontal. (p. 170)

Realism / realismo Un estilo artístico de mediados del siglo diecinueve que representaba escenas de la vida diaria y eventos como realmente se veían. (p. 475)

Regionalism / regionalismo Un estilo de arte popular norteamericano en que los artistas pintaban escenas y eventos que eran típicos a sus regiones de Norteamérica. (p. 548)

Relief / relieve Un tipo de escultura en que las formas sobresalen de un fondo. En el alto relieve las formas se proyectan bastante del fondo. En el bajo relieve, la escultura es poco profunda. (p. 67)

Relief printing / grabado en relieve La imagen que se debe imprimir se resalta del fondo. (p. 60)

Renaissance / Renacimiento Un período de un gran despertar. (p. 353)

Repetition / repetición Un principio del arte, el término se refiere a la manera de combinar los elementos del arte para que los mismos elementos se usen una y otra vez. (p. 42)

Rhythm / ritmo Un principio del arte, se refiere a la colocación cuidadosa de elementos repetidos en una obra de arte para crear un tempo o compás visual. (p. 44)

Rococo art / rococó, arte Un estilo artístico del siglo dieciocho que daba importancia a la representación de la vida despreocupada de la aristocracia en vez de a grandes héroes o mártires piadosos. (p. 446)

Romanesque / románico Un estilo artístico que, en la mayoría de las áreas, tuvo lugar durante los siglos once y doce. El estilo era más aparente en la arquitectura y se caracterizaba por el arco de medio punto, un tamaño masivo y una apariencia sólida. (p. 319)

Romanticism / Romanticismo Un estilo de arte que representaba temas dramáticos y exóticos percebidos con emociones fuertes. (p. 471)

Salon / salón Una exposición anual de arte puesta por las academias en París y Londres. (p. 466)

Sarcophagus / sarcófago Un ataúd, normalmente de piedra aunque a veces hecho de madera, metal o barro. En épocas antiguas los decoraban a menudo con obras de talla que representaban al difunto o algún tema religioso o mitológico. (p. 152)

Satire / sátira El uso del sarcasmo o las burlas para exponer y denunciar el vicio o la locura. (p. 454)

Screen printing / serigrafía Se hace pasar la pintura por un tamiz a papel o tela. También se refiere a la imprenta hecha a mano por un artista según esta técnica. (p. 62)

Scroll / rollo de pergamino Un rollo largo ilustrado; también puede ser de seda. (p. 224)

Sculpture / escultura Una obra de arte tridimensional. Puede ser tallada, modelada, construida o fundida. (p. 66)

Sculpture in the round / escultura independiente Escultura rodeada por espacio por todos lados. (p. 67)

Secondary colors / colores secundarios Los colores que se obtienen al mezclar cantidades iguales de dos colores primarios. Los colores secundarios son el anaranjado, el verde y la violeta. (p. 29)

Serfs / siervos Campesinos pobres que no tenían tierras. (p. 312)

Serigraph / serigrafía Se hace pasar la pintura por un tamiz a papel o tela. También se refiere a la imprenta hecha a mano por un artista según esta técnica. (p. 62)

Shaft / fuste La porción de una columa que lleva la mayoría del peso. (p. 170)

Shaman / chamán Un líder que se cree tiene el poder de curar. (p. 247)

Shape / forma Un elemento del arte que se refiere a un área bidimensional claramente resaltada por uno o más de los otros elementos visuales como el color, el valor, la línea, la textura y el espacio. (p. 36)

Sipapu / sipapu Un hueco en el piso de una kiva que simbolizaba el lugar original por el cual los indígenas pueblo habían salido a este mundo. (p. 250)

Sketch / bosquejo Un dibujo rápido que capta la apariencia o la acción de un lugar o una situación. Muchas veces los bosquejos se hacen en preparación para obras de arte más grandes y más detallados. (p. 54)

Solvent / solvente El material usado para diluir el adhesivo en la pintura. (p. 58)

Space / espacio Un elemento del arte que se refiere a la distancia o al área entre, alrededor de, encima de, debajo de o dentro de objetos. (p. 38)

Stained glass / vidrio de color El arte de cortar vidrio colorido en distintas formas y juntarlas con cintas de plomo para crear un diseño de ventana pictórico. (p. 334)

Stele / estela Un pilar de piedra inscrita. (p. 139)

Still life / naturaleza muerta Un dibujo o una pintura de un arreglo de objetos inanimados, como comida, plantas, ollas y otros objetos inanimados. (p. 57)

Stupa / stupa Un relicario redondo construido encima de una tumba para contener las reliquias del Buda. (p. 217)

Style / estilo La forma personal del artista de usar los elementos y principios del arte para reproducir lo que se ve y para expresar ideas y sentimientos. (p. 108)

Stylobate / estilóbato La grada superior de una plataforma de tres gradas usada para apoyar una fila de columnas. (p. 170)

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Stylus/ estilo También una herramienta puntiaguda como una aguja. (p. 133)

Surrealism / surrealismo Un estilo artístico del siglo veinte en que los sueños, la fantasía y el subconsciente servían a los artistas como inspiración. (p. 547)

Symbol / símbolo Una forma, una imagen o un tema que representa un significado distinto a lo que normalmente se refiere. (p. 10), (p. 138), (p. 409)

Symmetrical balance / equilibrio simétrico Una manera de organizar las partes de un diseño para que un lado duplique o refleje exactamente el otro. También se conoce como el equilibrio formal. (p. 40)

Tactile / táctil Relacionado con el sentido del tacto. (p. 35)

Tapestry / tapiz Un textil para colgar en la pared que es tejido, pintado o bordado con diseños decorativos o escenas coloridas. (p. 319)

Technique / técnica Cualquier método de trabajar con materiales de arte para crear un objeto de arte. La manera en que un artista usa las destrezas técnicas de cierta forma artística. (p. 6)

Tempera / pintura al temple Una pintura hecha de pigmentos secos, o colores, que luego se mezclan con un adhesivo. (p. 380)

Tensile strength / fuerza de tensión La capacidad de un material para resistir a que se lo doble. (p. 75)

Tertiary colors / terciarios, colores *Véase* colores intermedios. (p. 29)

Texture / textura El elemento del arte que se refiere a cómo sienten las cosas, o cómo parecen que sentirían si fueran tocadas. (p. 35)

Thrust / empuje La fuerza hacia afuera producida por el peso de un arco o una bóveda. Se contrapesa con los contrafuertes. (p. 73)

Totem poles / postes totémicos Postes altos de madera tallados y pintados con una serie de símbolos de animales asociados con cierta familia o con cierto clan. (p. 249)

Transept / transepto Una nave transversal que corta directamente la nave principal y las naves laterales en una basílica y crea una planta con la forma de una cruz. (p. 313)

Triptych / tríptico Una pintura en tres paneles engoznados que se pueden doblar para cerrar. (p. 386)

Triumphal arch / arco triunfal Un arco densamente decorado que muchas veces consiste en una abertura central grande y dos aberturas más chicas, una a cada lado. (p. 206)

Tympanum / tímpano El panel de media luna que llena el espacio entre un dintel y el arco encima de la puerta de una iglesia. (p. 322)

Ukiyo-e / ukiyo-e Un estilo de pintura japonés, que significa las imágenes del mundo pasajero. (p. 238)

Unity / unidad La apariencia y la sensación de integridad en una obra de arte. (p. 26)

Value / valor Un elemento del arte que describe la claridad o la oscuridad de un color. *Véase* color. (p. 28), (p. 31)

Vanishing point / punto de fuga En un dibujo de perspectiva, el punto en que líneas paralelas que se retiran parecen convergir. (p. 228)

Variety / variedad Un principio del arte que se refiere a la manera de combinar elementos del arte de maneras complicadas para crear relaciones intricadas y complejas. (p. 43)

Vault / bóveda Un tejado o cubierta en forma de arcos hecha de ladrillo, piedra o concreto. Una cúpula es una bóveda semiesférica. (p. 75)

Visual arts / artes visuales Expresiones únicas de ideas, creencias, experiencia y sentimientos presentadas con formas visuales bien diseñadas. (p. 8)

Volume / volumen Se refiere al espacio dentro de una forma. Por lo tanto, en la arquitectura el volumen se refiere al espacio dentro de un edificio. (p. 37)

Warm colors / colores cálidos Los colores que sugieren el calor. Estos son colores que contienen el rojo y el amarillo. (p. 30)

Watercolor / acuarela Pigmentos transparentes mezclados con agua. Las pinturas hechas con este medio se conocen como acuarelas. (p. 58)

Wet media / medios húmedos Medios en que el agente colorante está suspendido en un líquido, como para la tinta y las pinturas. (p. 54)

Woodblock printing / grabado en madera Un proceso que implica transferir y cortar imágenes en bloques de madera, entintar las superficies en relieve de estos bloques e imprimir. (p. 238)

Yamato-e / yamato-e Pintura de la manera japonesa. (p. 234)

Zen / zen Una escuela china y japonesa del budismo que cree que la iluminación se puede lograr por medio de la meditación, la autocontemplación y la intuición. (p. 235)

Ziggurat / zigurat Una montaña escalonada hecha de tierra cubierta con ladrillos. (p. 135)

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